

MARDUTHO DSURYOYE

Evolução Cultural dos
Povos ASSIRIO - ARAMEOS do Oriente
A M U S I C A

Volume XI

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Syriac Studies: History of
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تاریخ و تمدن پاکستان

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پروفیسر ایف۔ اے۔ رحمان

مقدمہ

پاکستان کا ابتدائی دور

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ختم شدہ پاکستان کا ابتدائی دور

پہلا حصہ - جلد اول

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A SOBREVIVENCIA DA MUSICA ANTIGA DOS ASSIRIOS (cont.)

No décimo livro da coleção MARDUTHO DSURYOYE apresentamos 284 grupos musicais de oito melodias diferentes para cada verso, considerada a mesma letra (Seblotho); neste décimo primeiro volume estamos apresentando uma série de 203 músicas envolvendo melodias peculiares, apresentando o que se pode considerar o que há de mais complexo na música sacra assíria dos primeiros sete séculos do cristianismo como segue:

- 133 unos e diálogos,
- 19 cantos gregos,
- 27 exaltações,
- 9 cátedras,
- 13 súplicas, e
- 2 tronos sublimes;

os unos e diálogos, e, os cantos gregos são para coral; e as exaltações, cátedras, súplicas e tronos são especificamente para o canto solo.

Convém novamente notar que muitas destas melodias como já foi ressaltado, são músicas oriundas de rituais assírios anteriores ao cristianismo introduzidas no cristianismo pelos primeiros assírios convertidos.

Os assírios caracterizaram-se por ter criado uma escala heptafônica (de sete sons) para suas melodias, em vez da pentafônica que predominava entre os outros povos. Exerceram, os assírios, uma incontestável influência em toda a música oriental e ocidental. Acompanhando conquistadores e comerciantes, cantores e músicos, assim como os sábios e pregadores, espalharam da Mesopotâmia - para o Oriente até a Pérsia, Índia e China seu conhecimento musical, bem como para o Ocidente a partir da Ásia Menor pela Europa e o Norte da África.

A competência musical dos assírios e sua influência no cristianismo é inegável, considerando-se que das antigas civilizações só os assírios efetivamente incluíram em suas liturgias, missais, orações, etc., músicas já em uso à época da conversão; a maturidade criativa e artística não poderia de forma alguma ser marginalizada pelos sábios e sacerdotes que abraçavam a nova doutrina.

As músicas apresentadas nos décimo e undécimo volumes desta coleção são - exclusiva transcrição do livro BET GAZO (Tesouro Musical ou Casa do Tesouro) - todos compilados nos primeiros sete séculos do cristianismo, e, que continuam em uso nas Igrejas Assírias Cristãs como a Igreja Assíria Oriental, A Igreja Síriaca Caldáica, A Igreja Sirian Ortodoxa, A Igreja Sirian Católica, e as suas cátedras na Índia, principalmente no estado de Kerala, antiga Malabar.

Além dos hinos registrados nestes dois volumes, existe um grande número a ser compilado e que se encontra espalhado pelos breviários, missais, liturgias, sacramentos, etc., aos quais já demos o início do trabalho de registro musical e que em breve se para tanto tivermos vida, pretendemos publicar para a posteridade.


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SURVIVAL OF ANCIENT ASSYRIAN MUSIC AND ITS TRANSITION TO EARLY CHRISTIAN HYMNS.

In the tenth volume of this book - MARDUTHO DSURYOYE - were presented 284 early Assyrian Ecclesiastical Hymns in groups of eight or more tunes for each verse of the group. They were composed by early Assyrians composers converted into Christianity during the first seven centuries A.D., based on hereditary - musical tunes of Ancient Assyrians, before the Christian Era.

In this eleventh volume of the same title, are being presented 203 more - hymns of one single tune for each verse. These 203 hymns were also composed by Assyrian Converts, of the same period, and were divided under separate names; they are a small part of many hundreds of hymns, which were forgotten and lost for ever, some of them, which are still sung by modern Assyrians, are as follows

(I) -	133 Fer-de and Mad-ro-she	= Odds and dialogues	قذرا همدوما
(II) -	19 Cnu-ne Yaw-no-ye	= Greek canticles	مبتلا متا
(III) -	27 Mawr-be	= Exaltations	مهوذا
(IV) -	9 Gni-ze	= Invisibles	حنندا
(V) -	13 Takhsh-fo-tho	= Supplications	ل بقفها
(VI) -	2 Maut-be	= Sublime Thrones	منها خا

The 19 Greek music songs presented here, are still sung in Assyrian Churches. They are part of about seventy hymns which were neglected and forgotten, for not agreeing with the Assyrian music taste. They were composed by Andrew of Creete, Guzma, and John Damascene (of Damascus - Syria) during the sixth century A.D.; they were of Byzantine music and mostly sung by the Malkite and Maronite Communities Churches of Syria, Lebanon and Palestine. Then they fell out of use, when these two communities were arabised and had changed their Syriac language with the Arabic language.

These and many others, were composed, based on ancient Assyrian tunes of - temple prayers mostly of:

- (I) - IITIAN the Assyrian (110 A.D.) of Hadiab city, near Nineveh; author of the Diateseron.
- (II) - BARDAISAN (154 - 222 A.D.) author of 150 dialogue hymns;
- (III) - YACoub DANCEBIN (258 - 338 A.D.) founder and establisher of the first Christian Assyrian University of NCEBIN, near Nineveh.
- (IV) - St. AFREM (303 - 373 A.D.) born in Ncebin, was the son of an Assyrian high priest of the temple of Baal in Ncebin. When quite a young man, AFREM was expelled from his house and the temple of Baal, by his father for frequenting Christian Assyrian Church and University at ... Ncebin. He then adopted Christianity and became one of the greatest Assyrian Christian authors of all times. After the death of Yacoub Dancebin, he became the first dean of that University since 338 till 363 A.D.. He composed thousands of poems and hymns. He was also the first organiser of the Church in the East, as afterwards was St. Agos tin in the West. During the last ten years of his life, he also became the rector of the Assyrian University of Ur-Hoy (Edessa) from 363 till 373 A.D.;

- (V) - RABULE D'UR-HOY (340 - 425 A.D.), the bishop of Ur-hoy, was an Assyrian merchant of a great wealth. When converted to Christianity, he distributed all his riches and possessions amongst the poor, churches, monasteries and convents. He composed many Gni-ze and Takhsh-fo-tho, which are being sung like opera solos.

Later on, many other Assyrian authors composed hundreds of other hymns based on Ancient Assyrian Musical tunes, such as YACOB DASROUG, BALAY D'BALASH, SIMON THE POTTER, NARSAY, MARUTHA -DMEIAFARKIN, and YACOB D'URHOY (633 -708 A.D.).

All the prayers, even the readings, are being sung in the Assyrian Churches. The singing of the Chorus in two groups is usually initiated by the priest; - reason for which he should always be of good voice and good knowledge of the church hymns.

Most of these early Christian Hymns were composed by Assyrians Converts - who were highly and learned classes of the Assyrian nation. They were either - priests or high-priests, or sons of the priests, such as St. Afrem. It was required from them to be well acquainted with the temple music, and so when converted to Christianity, they transmitted with them, the ancient Assyrian temple music and hymns into Assyrian or Syrian Christian Church, after having - changed the heathen meaning texts of the songs to Christian meaning texts, - which they also inflated with belief in Christ as the Divine Savior, and faith in the Divine Trinity of the three Personates: FATHER, SON and the HOLY GHOST, with the VIRGIN MARY, always mentioned with them, thus replacing the ancient - Mesopotamian Trinity: Ea of Ur, his son Marduk of Babylon, and his Ghost Assur of Assyria, with the goddess Ishtar mentioned with them. This religious resemblance and similarity between the two trinities, smoothed the way to converts to move from heathen ancient Assyrian religion to Assyrian (or Syrian) Christian religion. By this means it is presumed that the ancient Assyrians had rejected heathen polytheistic religion, and accepted rapidly monotheistic Christian religion, because they were a Semitic nation of one race, descendants of one Tribal father Assur (or Ashur) son of Shem, son of Noah (see Gen. 10:22). Assur was adored and worshipped by his descendants as their supreme god. They rejected adoring other gods, after the fall of their second empire, and the - destruction of Nineveh (612 - 606 B.C.) and remained faithful only to Assur, - expecting from him salvation, as usual. But as soon as appeared Salvation .. through faith in Jesus Christ - the Nazarene; they accepted him, instead of Assur, and became Christian Assyrians in race, language and religion, with the - abbreviation of their name from Assyrian into Syrian, which was already abbreviated and in use, since their second empire, when most of the western region, extending from the Tigris river to the Eastern shores of the Mediterranean was - Assyrianized or Syrianized. This next nomination was also applied to the Aramaic language, since the ninth century B.C., when the Assyrian and the Aramaic dialects mixed up, and formed the present Syrian or Syriac language.

Unlike the Assyrians; the Babylonians, who were a mixture of many races - and idioms, were totally destroyed with the destruction of Babel, their Capital

City, by the Persians, during the fifth century B.C.; through assimilation with the Persians, and later on they were arabised, as are now their descendants in Southern Mesopotamia - Modern Irak. There is now, no such a nation called Babylonian; whilst there is a nation called ASSYRIAN in north Mesopotamia, ... which is the ancient, and the actual stateless ASSYRIA, divided among four Islamic nations - Iran, Turkey, Irak, and Syria. Due to the destruction of Babylon and all the cities in Southern Mesopotamia; Christianity did not achieve success and expansion in Babylonia, Southern Mesopotamia, Syria and Palestine as it achieved in Assyria, and so no Babylonian music passed to Christianity, as the Assyrian convert musicians succeeded in passing and transmitting their - heathen Assyrian music to Christian Assyrian music.

With the Babylonians identities, were also destroyed the identities of the Arameans, Ilamites and Phoenicians, so that no Aramaic, Ilamite or Phoenician music passed to Christianity; while the Assyrian nation in homeland and abroad, with its Christian sacred music, flourished by the early Christian Assyrian Hymns. The late Patriarch Afram I (+1957 A.D.). in his book "The Dispersed Pearls" - mentioned that there were more than three thousand Ecclesiastical Syriac Hymns, and that during his visit to the great libraries of Asian, European, American and African nations, he met with, and registered, some two hundred Syriac written books, full of hymns and songs, copied and written by ecclesiastical Syrian authors since the eighth century A.D..

Most of the hymns presented here in this eleventh volume in moder musical notes, read from right to left, were transmitted by Assyrian converts to Assyrian early Christian hymns during the first five centuries A.D. which gave success to the rapid spread of Christianity, derived from Assyrianism or Syrianism, and not from Judaism as erroneously presumed by some writers, who are less acquainted with the evolution of Assyrian and Jewish religious Cultures, for - whilst Jesus was accepted by the Assyrians in accordance with their ancient religion, He was rejected by his own people as shown in St. John's Gospel(1:1-12), He and His teachings, together with his disciples were rejected for being Galilians, brought up within the Assyrian or Syrian religious cultural sphere, which was then dominating, most of western Asia. This general religious cultural situation of the Assyrians had paved the way to rapid conversion of the Assyrio-Aramaic speaking peoples into Christianity, which is also known by the name of Syrianism (ASSURYOYUTHO or SURYOYUTHO).

Besides the Hymns and songs, appeared in the tenth and eleventh volumes, - extracted from the book of BET-GAZO (Treasure of the Hymns), there are many ... other Assyrian hymns and songs, of various tunes and rhythms, dispersed in Prayer Books, Liturgies, Breviaries and Mass-service books; all full of hymns, - sung by priests, answered by deacons' choirs and participated by attending audience, during the Mass-service, which we hope to extract and have them reserved within modern musical notes, for transmission to future generations.

From this continuous Assyrian musical progress, which was passed by Assyrian converts, to early Christian Assyrian Churches, and from them to modern - Assyrian churches of our actual times, may be noted that the Assyrian nation -

did not vanish with the fall of its empire or the destruction of its Capital - Nineveh; for being a strong and a highly civilised nation, with an esteemed - high culture; they survived and started to recover their internal power of administration which endured for many centuries, until at last, it reached to the present Assyrian minorities at home and abroad.

Ancient Greek historians, assert that although Nineveh was destroyed, yet a nominal Assyria kingdom still stood by, for when the Assyrian fighting army in Harran - about a hundred miles westward of Nineveh, declared in 605 A.D., - Prince ASHUR-U-BALLIT, king of Assyria, that kingdom continued to live peacefully, administrating its internal affairs, without ambitions for foreign conquests. By then the peaceful kings became kingly-priests and continued until - the third century A.D. ending with the death of SENNACARIB II, father of Prince BEHNAM and Princess SARA, who were martyred and condemned to death by their proper father, for being converted into Christianity. Since then the ruling internal order passed to the Priestly-kings or the Patriarchs of Assyrian Church; leaders and high clergy-men, from whom was required to be good singers, with - beautiful attractive voices, and well acquainted with the hereditary art of - Assyrian music and hymns, to be able to attract attention of church audiences, and succeeded in transmitting the rich Assyrian music cultural inheritance. - Even now it is required from all Assyrian clergymen, to be fluent in the musical art of singing, to inspire in the church attendants, feelings of spiritual joy, consolation, patience and hope for a better life. By this means of musical traditional culture the Assyrians survived as a nation, clinging unitedly around, their mother, the Assyrian Church, till now.

Therefore, whilst the Assyrians maintained their national identity, their language, and their culture, until our present days, in Assyria and abroad, - their sister nation - the Babylonians, composed of remnants of Akkadians, Amorites, Elamites, Phoenicians and Arameans, were lost through assimilation with the Persians, Greeks and Arabs. Since Babel was destroyed during the fifth century B.C. the Persian Capital was removed from Babel to Persepolis, and Nabucadnazar's Babylon was changed into a rubble mound of destruction. With it were also destroyed all signs of Babylonian Civilization including music. Its flourishing cities were totally ruined by continuous wars and raids of the invading barbarian hords, which came from all directions, having lost the defence of - Assyrian power of protection against the foreign invaders' forces since the destruction of Nineveh.

The Assyrians continued developing their National Culture and arts of ... their civilisation which they radiated to other nations - near and far-away, - since the beginning and establishment of their first empire by HADAD NIRIRI I (1308 - 1276 B.C.) and his son SHALMANASR I (1275 - 1247 B.C.) then until the destruction of Nineveh when then they had passed to internal self administration system of state. Again the progress of their culture continued to illuminate the world around them, during the last six hundred years B.C. and during the first seven hundred years A.D., after which, the Assyrian culture of music, based on ecclesiastical hymns remained confined within the Assyrian Churches, in spite of the invading barbarian hords which came from all directions; who -

could not efface the immense wealth of Assyrian music culture and destroy their ecclesiastical hymns, of which about one thousand hymns have survived and are still being sung at Assyrian Churches of their four principal communities of:

- 1- the Assyrian Church of the East and their brothers,
- 2- the Chaldean Church Community;
- 3- the Syrian Orthodox Church Community and their brothers,
- 4- the Syrian Catholic Community Church.

But, the community which possesses more knowledge and practice of the inherited Assyrian Hymns is the Syrian Orthodox Church Community.

Besides the 133 hymns of scattered Odds and Dialogues, and the 19 Greek - Canticles, the rest are melodious hymns; are still being sung in Assyrian Churches like opera solos, during the Mass-service, which is also a religious opera conducted by the priest, the Chorus and the audience. They give religious instructions, logical ideas, dialogues of historical discussions, and panoramic - biblical views, as may be noted from the meaning of the following hymn of ... MAWT-80 = of the sublime Throne seating, shown on page 100 of this volume, which is a brief history of the Creation of Adam by God and a panoramic view of the - Paradise of Eden, as translated here:

When God created Adam
He sat and admired him,
For seeing how beautiful he was created
The created resembled the Creator !
A terrestrial walking amongst
The trees of the Paradise !
Even the Angels admired the terrestrial,
For being so greatly exalted !

Thus it may be observed that the ancient Assyrians, were the first people who dressed their Assyrian speech, with beautiful vestures of their writing figures. They also sweetend the pronounce of their speech with attracting Divine Bliss of Musical Voices, since the eve of Civilisation, with which they made - their homeland a real Paradise, from which illuminated the surrounding nations of all the world.

Those miraculous blisses of their cultural arts are, writing and music. In the first is being stored the Wisdom of Humanity; and in the second continues promoting in the mind of humanity a higher sacred inspiration to obtain a continuous civil progress, spiritual content, and happy sensitiveness of Good - Hope.

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São Paulo, Brasil
12th, August 1990.

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مجلس دوم / روز یکشنبه / در محراب و جریب های . عیدیه و من کفایت یقین
مجلس سوم / روز دوشنبه / در محراب و جریب های . عیدیه و من کفایت یقین

۵-۶-۷-۸-۹-۱۰-۱۱-۱۲-۱۳-۱۴-۱۵-۱۶-۱۷-۱۸-۱۹-۲۰-۲۱-۲۲-۲۳-۲۴-۲۵-۲۶-۲۷-۲۸-۲۹-۳۰-۳۱-۳۲-۳۳-۳۴-۳۵-۳۶-۳۷-۳۸-۳۹-۴۰-۴۱-۴۲-۴۳-۴۴-۴۵-۴۶-۴۷-۴۸-۴۹-۵۰-۵۱-۵۲-۵۳-۵۴-۵۵-۵۶-۵۷-۵۸-۵۹-۶۰-۶۱-۶۲-۶۳-۶۴-۶۵-۶۶-۶۷-۶۸-۶۹-۷۰-۷۱-۷۲-۷۳-۷۴-۷۵-۷۶-۷۷-۷۸-۷۹-۸۰-۸۱-۸۲-۸۳-۸۴-۸۵-۸۶-۸۷-۸۸-۸۹-۹۰-۹۱-۹۲-۹۳-۹۴-۹۵-۹۶-۹۷-۹۸-۹۹-۱۰۰-۱۰۱-۱۰۲-۱۰۳-۱۰۴-۱۰۵-۱۰۶-۱۰۷-۱۰۸-۱۰۹-۱۱۰-۱۱۱-۱۱۲-۱۱۳-۱۱۴-۱۱۵-۱۱۶-۱۱۷-۱۱۸-۱۱۹-۱۲۰-۱۲۱-۱۲۲-۱۲۳-۱۲۴-۱۲۵-۱۲۶-۱۲۷-۱۲۸-۱۲۹-۱۳۰-۱۳۱-۱۳۲-۱۳۳-۱۳۴-۱۳۵-۱۳۶-۱۳۷-۱۳۸-۱۳۹-۱۴۰-۱۴۱-۱۴۲-۱۴۳-۱۴۴-۱۴۵-۱۴۶-۱۴۷-۱۴۸-۱۴۹-۱۵۰-۱۵۱-۱۵۲-۱۵۳-۱۵۴-۱۵۵-۱۵۶-۱۵۷-۱۵۸-۱۵۹-۱۶۰-۱۶۱-۱۶۲-۱۶۳-۱۶۴-۱۶۵-۱۶۶-۱۶۷-۱۶۸-۱۶۹-۱۷۰-۱۷۱-۱۷۲-۱۷۳-۱۷۴-۱۷۵-۱۷۶-۱۷۷-۱۷۸-۱۷۹-۱۸۰-۱۸۱-۱۸۲-۱۸۳-۱۸۴-۱۸۵-۱۸۶-۱۸۷-۱۸۸-۱۸۹-۱۹۰-۱۹۱-۱۹۲-۱۹۳-۱۹۴-۱۹۵-۱۹۶-۱۹۷-۱۹۸-۱۹۹-۲۰۰-۲۰۱-۲۰۲-۲۰۳-۲۰۴-۲۰۵-۲۰۶-۲۰۷-۲۰۸-۲۰۹-۲۱۰-۲۱۱-۲۱۲-۲۱۳-۲۱۴-۲۱۵-۲۱۶-۲۱۷-۲۱۸-۲۱۹-۲۲۰-۲۲۱-۲۲۲-۲۲۳-۲۲۴-۲۲۵-۲۲۶-۲۲۷-۲۲۸-۲۲۹-۲۳۰-۲۳۱-۲۳۲-۲۳۳-۲۳۴-۲۳۵-۲۳۶-۲۳۷-۲۳۸-۲۳۹-۲۴۰-۲۴۱-۲۴۲-۲۴۳-۲۴۴-۲۴۵-۲۴۶-۲۴۷-۲۴۸-۲۴۹-۲۵۰-۲۵۱-۲۵۲-۲۵۳-۲۵۴-۲۵۵-۲۵۶-۲۵۷-۲۵۸-۲۵۹-۲۶۰-۲۶۱-۲۶۲-۲۶۳-۲۶۴-۲۶۵-۲۶۶-۲۶۷-۲۶۸-۲۶۹-۲۷۰-۲۷۱-۲۷۲-۲۷۳-۲۷۴-۲۷۵-۲۷۶-۲۷۷-۲۷۸-۲۷۹-۲۸۰-۲۸۱-۲۸۲-۲۸۳-۲۸۴-۲۸۵-۲۸۶-۲۸۷-۲۸۸-۲۸۹-۲۹۰-۲۹۱-۲۹۲-۲۹۳-۲۹۴-۲۹۵-۲۹۶-۲۹۷-۲۹۸-۲۹۹-۳۰۰-۳۰۱-۳۰۲-۳۰۳-۳۰۴-۳۰۵-۳۰۶-۳۰۷-۳۰۸-۳۰۹-۳۱۰-۳۱۱-۳۱۲-۳۱۳-۳۱۴-۳۱۵-۳۱۶-۳۱۷-۳۱۸-۳۱۹-۳۲۰-۳۲۱-۳۲۲-۳۲۳-۳۲۴-۳۲۵-۳۲۶-۳۲۷-۳۲۸-۳۲۹-۳۳۰-۳۳۱-۳۳۲-۳۳۳-۳۳۴-۳۳۵-۳۳۶-۳۳۷-۳۳۸-۳۳۹-۳۴۰-۳۴۱-۳۴۲-۳۴۳-۳۴۴-۳۴۵-۳۴۶-۳۴۷-۳۴۸-۳۴۹-۳۵۰-۳۵۱-۳۵۲-۳۵۳-۳۵۴-۳۵۵-۳۵۶-۳۵۷-۳۵۸-۳۵۹-۳۶۰-۳۶۱-۳۶۲-۳۶۳-۳۶۴-۳۶۵-۳۶۶-۳۶۷-۳۶۸-۳۶۹-۳۷۰-۳۷۱-۳۷۲-۳۷۳-۳۷۴-۳۷۵-۳۷۶-۳۷۷-۳۷۸-۳۷۹-۳۸۰-۳۸۱-۳۸۲-۳۸۳-۳۸۴-۳۸۵-۳۸۶-۳۸۷-۳۸۸-۳۸۹-۳۹۰-۳۹۱-۳۹۲-۳۹۳-۳۹۴-۳۹۵-۳۹۶-۳۹۷-۳۹۸-۳۹۹-۴۰۰-۴۰۱-۴۰۲-۴۰۳-۴۰۴-۴۰۵-۴۰۶-۴۰۷-۴۰۸-۴۰۹-۴۱۰-۴۱۱-۴۱۲-۴۱۳-۴۱۴-۴۱۵-۴۱۶-۴۱۷-۴۱۸-۴۱۹-۴۲۰-۴۲۱-۴۲۲-۴۲۳-۴۲۴-۴۲۵-۴۲۶-۴۲۷-۴۲۸-۴۲۹-۴۳۰-۴۳۱-۴۳۲-۴۳۳-۴۳۴-۴۳۵-۴۳۶-۴۳۷-۴۳۸-۴۳۹-۴۴۰-۴۴۱-۴۴۲-۴۴۳-۴۴۴-۴۴۵-۴۴۶-۴۴۷-۴۴۸-۴۴۹-۴۵۰-۴۵۱-۴۵۲-۴۵۳-۴۵۴-۴۵۵-۴۵۶-۴۵۷-۴۵۸-۴۵۹-۴۶۰-۴۶۱-۴۶۲-۴۶۳-۴۶۴-۴۶۵-۴۶۶-۴۶۷-۴۶۸-۴۶۹-۴۷۰-۴۷۱-۴۷۲-۴۷۳-۴۷۴-۴۷۵-۴۷۶-۴۷۷-۴۷۸-۴۷۹-۴۸۰-۴۸۱-۴۸۲-۴۸۳-۴۸۴-۴۸۵-۴۸۶-۴۸۷-۴۸۸-۴۸۹-۴۹۰-۴۹۱-۴۹۲-۴۹۳-۴۹۴-۴۹۵-۴۹۶-۴۹۷-۴۹۸-۴۹۹-۵۰۰-۵۰۱-۵۰۲-۵۰۳-۵۰۴-۵۰۵-۵۰۶-۵۰۷-۵۰۸-۵۰۹-۵۱۰-۵۱۱-۵۱۲-۵۱۳-۵۱۴-۵۱۵-۵۱۶-۵۱۷-۵۱۸-۵۱۹-۵۲۰-۵۲۱-۵۲۲-۵۲۳-۵۲۴-۵۲۵-۵۲۶-۵۲۷-۵۲۸-۵۲۹-۵۳۰-۵۳۱-۵۳۲-۵۳۳-۵۳۴-۵۳۵-۵۳۶-۵۳۷-۵۳۸-۵۳۹-۵۴۰-۵۴۱-۵۴۲-۵۴۳-۵۴۴-۵۴۵-۵۴۶-۵۴۷-۵۴۸-۵۴۹-۵۵۰-۵۵۱-۵۵۲-۵۵۳-۵۵۴-۵۵۵-۵۵۶-۵۵۷-۵۵۸-۵۵۹-۵۶۰-۵۶۱-۵۶۲-۵۶۳-۵۶۴-۵۶۵-۵۶۶-۵۶۷-۵۶۸-۵۶۹-۵۷۰-۵۷۱-۵۷۲-۵۷۳-۵۷۴-۵۷۵-۵۷۶-۵۷۷-۵۷۸-۵۷۹-۵۸۰-۵۸۱-۵۸۲-۵۸۳-۵۸۴-۵۸۵-۵۸۶-۵۸۷-۵۸۸-۵۸۹-۵۹۰-۵۹۱-۵۹۲-۵۹۳-۵۹۴-۵۹۵-۵۹۶-۵۹۷-۵۹۸-۵۹۹-۶۰۰-۶۰۱-۶۰۲-۶۰۳-۶۰۴-۶۰۵-۶۰۶-۶۰۷-۶۰۸-۶۰۹-۶۱۰-۶۱۱-۶۱۲-۶۱۳-۶۱۴-۶۱۵-۶۱۶-۶۱۷-۶

و هذا ما نحن فيه من هذا

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ما نحن فيه من هذا

اهداء تاريخي

يسرني جداً ان أقدم هذا العدد الحادي عشر من كتاب تاريخ الثقافة السريانية
(عن فن التطوير الموسيقي والكان الكنيسة السريانية) لصديقي المخلص السيد الياس عيسى
الخوري حنا (قاسو) زيتون لذكرى صداقتنا مدة تزيد عن الخمسين سنة مضت في
القدس وفي البرازيل ، ولذكرى والديه واجدادنا المرحومين ، ولغيرته الفائقة ومحبته لكنيسة
السريانية والكانها الشجيرة القديمة العهد.

والسيد الياس ، هو حفيد عائلة سريانية قديمة تعرف باسم آل زيتون ، التي
قدمت أكثر من سبعة كهنة لخدمة الكنيسة والملة السريانية في بلدة مدو ، ومدن
طور عابدين (في تركيا) وبيتلحم (في فلسطين). وجدنا الخوري حنا هو آخر
الكنيسة المتسلمين من هذه العائلة الكريمة الذي خدم الكهنوت بأمانة وإخلاص لربه
وأمته ، في بلدة مدو واورشليم وبيتلحم ، مدة ثمان وعشرين سنة منذ سنة ١٩٠٧ الى سنة
١٩٤٥ م. ثم رحل الى حوار ربه عن عمر ثمان وستين سنة قضاه في شجوخة صالحة.
ودفن في كنيسة مار انثيم في بيتلحم. وقد كان المرحوم يجن اللغة العربية والسريانية
جيداً. وكان له الامام خاص بالالكان الكنيسة اذ كان له صوت كنسي شجي وحنون.
وكان كاهناً وديقاً حليماً ، ودقوا ، ودمم الاخلاص ، ومحياً للجميع ، ومثالاً صالحاً للكنيسة
وعامة الشعب. ومما يجدر بالذكر ان جاء اسمه في المجلة البطريركية عدد ١٢ صفحة ٦
د ٧ ، ٨ شهر آذار سنة ١٩٨٤ فيها يرد بعض المعلومات والمواد التاريخية الكنيسة
والطائفة المثلث الرهبان البطريرك انزام الثاني.

والخوري حنا كان ابن الخوري زيتون الثاني ، ابن الخوري ميخائيل ، ابن الخوري زيتون
الاول ، ابن الخوري حنا ، ابن الخوري كيريل ، ابن الخوري ميخائيل. وكلهم خدموا الكهنوت الواحد
تلك الاخر في كنائس طور عابدين وفلسطين مدة تزيد عن المائتين سنة ، منذ عام ١٧٠٠ م
رحتي عام ١٩٤٥ م التي فيها توفي المرحوم الخوري حنا خاتم سلسلة كهنة آل زيتون الكريمة
وعدي عن خدمتهم الكهنوتية فان كهنة بيت زيتون كانوا جبابرة شديدي الاهتمام
ياصور المؤمنين واموالهم ، وانقاذهم من مهالك ومطامع الغزاة والصوص الذين كانوا من
وقت الى آخر ينهبون غلات بلدتهم ، ويطعون على رعاياهم ، ويفزون اموالهم وبلادهم مما
يفطر كهنة آل زيتون ان يلحقوا القتا مباشرة ، ويستردوا منهم الغزوة ويعيدوها
الى اصحابها.

ومما يُقال في هذا الصدد ، ان حدث مرة بينما كان الخوري زيتون والد المرحوم
خوري حنا يقوم بخدمة القديس في كنيسة بلدة مدد امام المؤمنين ، بلغه ان شريعة
من الفزاة الاراد ، ابتزوا وسلبوا اغنام البلدة . وحالما انزل الخوري زيتون من خدمة
القديس ، تسلح وركب فرسه ، وذهب مسرعاً مع رجال بلده ، وكحه الفزاة الاراد ،
وارغمهم بارجاع الفزدة الى اصحابها دون نزاع ، او سفك دماء ، نظراً لمركزه الخور والمخدم
هني من قبل الاراد . وصر عمله هذا كان يحدث دائماً في طور عابدين ، اذ كان ملاوياً من الكهنة
ان يهتموا دائماً بامور ابتداء الطائفة ويردعوا عنهم ظلم الاشرار والطغاة ، ذلك لان كهنة
الريان ان يتولوا ويتأسوا امور الشعب روحياً ودينياً ، كما كان كهنة الريان القدماء في
انور ويايل في ازمنة ما قبل النصرانية ، لانهم كانوا كهنة ملاوياً ، مثل ملكي صاده مدك شليم
الذي عاش قبل اربعة آلاف سنة ، وكان يقدم خبزاً وغراً لله العلي . وحتى الآن نرى ان الكهنة
والملكوت عند الريان من شبه ينبوع تنفع منهن الاطعمة والنواميس الارضية والسماوية .
وارغب الآن ان يكون اهلاً هذا السيد اياك عيسى الخوري (ثاشو) دائماً
لصداقتنا المخلصة والثابتة ، متمنياً ان يرهنا حياة سعيدة وهدنة .

المألف
ابراهيم كبراس صوري

سان ماركو في ١٢ آب سنة ١٩٩٠ م .

libros viejos,

[illegible]

مل، مل، مل - مل، مل، مل.

ALLEGRO $\text{♩} = 138$

② ALLEGRO = 138
 ① ② ③ ④ ⑤
 ② ③ ④ ⑤
 ④ ⑤
 ④ ⑤

إِنَّمَا هِيَ رَحْمَةٌ مِنَّا بِكَ
وَمَا تَحْزَنُ لَهَا فَيَاسَ أَمْرُكَ
وَمَا تَحْزَنُ لَهَا فَيَاسَ أَمْرُكَ

ALLEGRETTO = 116

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قَدْ جَاءَ الْوَحْيُ بِالْحَقِّ - هُوَ الْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ

وَهُوَ الْحَقُّ الْمُبِينُ

وَهُوَ الْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ

وَهُوَ الْحَقُّ الْمُبِينُ

وَهُوَ الْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ
وَالْحَقُّ الْمُبِينُ

11 اف 100، 100 -

MODERATO $\text{♩} = 92$

Handwritten musical score for 'Al-Hayat' (The Life) in Arabic. The score is written on three staves with Arabic lyrics underneath. The tempo is marked 'MODERATO'. The music is in 2/4 time. The lyrics are: 'أَلَا-هَيَاتَ قَسَمًا - نَكْتُمُ جَاءَ مَعْتَدُ قُلُوبًا - أَلَا حَالَهُ لَأَنَّا نَكْتُمُ - أَلَا-هَيَاتَ قَسَمًا - نَكْتُمُ جَاءَ مَعْتَدُ قُلُوبًا - أَلَا حَالَهُ لَأَنَّا نَكْتُمُ'.

مطهر جرقه

ALLEGRETTO = 104

Handwritten musical score for 'Al-Fatiha' in Arabic. The score consists of five staves of music, each with Arabic lyrics written below the notes. The music is written in a style that combines traditional Arabic notation with Western musical notation (staves and notes). The lyrics are:
 1. اَلْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِينَ (Al-hamdu lillah)
 2. الرَّحْمٰنِ الرَّحِیْمِ (Ar-Rahman Ar-Rahim)
 3. مٰلِكِ يَوْمِ الدِّیْنِ (Malik yawm ad-din)
 4. اِیُّهَا الْكَافِرُ (Ya kafir)
 5. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 6. وَنَاوَدَکَ (Wanawadaka)
 7. اَنْ تَقُولَ (An taqula)
 8. اِنَّا کَذِبٌ (Inna kاذibun)
 9. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 10. وَنَاوَدَکَ (Wanawadaka)
 11. اَنْ تَقُولَ (An taqula)
 12. اِنَّا کَذِبٌ (Inna kاذibun)
 13. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 14. وَنَاوَدَکَ (Wanawadaka)
 15. اَنْ تَقُولَ (An taqula)
 16. اِنَّا کَذِبٌ (Inna kاذibun)
 17. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 18. وَنَاوَدَکَ (Wanawadaka)
 19. اَنْ تَقُولَ (An taqula)
 20. اِنَّا کَذِبٌ (Inna kاذibun)
 21. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 22. وَنَاوَدَکَ (Wanawadaka)
 23. اَنْ تَقُولَ (An taqula)
 24. اِنَّا کَذِبٌ (Inna kاذibun)
 25. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 26. وَنَاوَدَکَ (Wanawadaka)
 27. اَنْ تَقُولَ (An taqula)
 28. اِنَّا کَذِبٌ (Inna kاذibun)
 29. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 30. وَنَاوَدَکَ (Wanawadaka)
 31. اَنْ تَقُولَ (An taqula)
 32. اِنَّا کَذِبٌ (Inna kاذibun)
 33. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 34. وَنَاوَدَکَ (Wanawadaka)
 35. اَنْ تَقُولَ (An taqula)
 36. اِنَّا کَذِبٌ (Inna kاذibun)
 37. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 38. وَنَاوَدَکَ (Wanawadaka)
 39. اَنْ تَقُولَ (An taqula)
 40. اِنَّا کَذِبٌ (Inna kاذibun)
 41. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 42. وَنَاوَدَکَ (Wanawadaka)
 43. اَنْ تَقُولَ (An taqula)
 44. اِنَّا کَذِبٌ (Inna kاذibun)
 45. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 46. وَنَاوَدَکَ (Wanawadaka)
 47. اَنْ تَقُولَ (An taqula)
 48. اِنَّا کَذِبٌ (Inna kاذibun)
 49. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 50. وَنَاوَدَکَ (Wanawadaka)
 51. اَنْ تَقُولَ (An taqula)
 52. اِنَّا کَذِبٌ (Inna kاذibun)
 53. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 54. وَنَاوَدَکَ (Wanawadaka)
 55. اَنْ تَقُولَ (An taqula)
 56. اِنَّا کَذِبٌ (Inna kاذibun)
 57. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 58. وَنَاوَدَکَ (Wanawadaka)
 59. اَنْ تَقُولَ (An taqula)
 60. اِنَّا کَذِبٌ (Inna kاذibun)
 61. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 62. وَنَاوَدَکَ (Wanawadaka)
 63. اَنْ تَقُولَ (An taqula)
 64. اِنَّا کَذِبٌ (Inna kاذibun)
 65. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 66. وَنَاوَدَکَ (Wanawadaka)
 67. اَنْ تَقُولَ (An taqula)
 68. اِنَّا کَذِبٌ (Inna kاذibun)
 69. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 70. وَنَاوَدَکَ (Wanawadaka)
 71. اَنْ تَقُولَ (An taqula)
 72. اِنَّا کَذِبٌ (Inna kاذibun)
 73. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 74. وَنَاوَدَکَ (Wanawadaka)
 75. اَنْ تَقُولَ (An taqula)
 76. اِنَّا کَذِبٌ (Inna kاذibun)
 77. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 78. وَنَاوَدَکَ (Wanawadaka)
 79. اَنْ تَقُولَ (An taqula)
 80. اِنَّا کَذِبٌ (Inna kاذibun)
 81. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 82. وَنَاوَدَکَ (Wanawadaka)
 83. اَنْ تَقُولَ (An taqula)
 84. اِنَّا کَذِبٌ (Inna kاذibun)
 85. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 86. وَنَاوَدَکَ (Wanawadaka)
 87. اَنْ تَقُولَ (An taqula)
 88. اِنَّا کَذِبٌ (Inna kاذibun)
 89. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 90. وَنَاوَدَکَ (Wanawadaka)
 91. اَنْ تَقُولَ (An taqula)
 92. اِنَّا کَذِبٌ (Inna kاذibun)
 93. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 94. وَنَاوَدَکَ (Wanawadaka)
 95. اَنْ تَقُولَ (An taqula)
 96. اِنَّا کَذِبٌ (Inna kاذibun)
 97. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 98. وَنَاوَدَکَ (Wanawadaka)
 99. اَنْ تَقُولَ (An taqula)
 100. اِنَّا کَذِبٌ (Inna kاذibun)
 101. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 102. وَنَاوَدَکَ (Wanawadaka)
 103. اَنْ تَقُولَ (An taqula)
 104. اِنَّا کَذِبٌ (Inna kاذibun)
 105. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 106. وَنَاوَدَکَ (Wanawadaka)
 107. اَنْ تَقُولَ (An taqula)
 108. اِنَّا کَذِبٌ (Inna kاذibun)
 109. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 110. وَنَاوَدَکَ (Wanawadaka)
 111. اَنْ تَقُولَ (An taqula)
 112. اِنَّا کَذِبٌ (Inna kاذibun)
 113. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 114. وَنَاوَدَکَ (Wanawadaka)
 115. اَنْ تَقُولَ (An taqula)
 116. اِنَّا کَذِبٌ (Inna kاذibun)
 117. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 118. وَنَاوَدَکَ (Wanawadaka)
 119. اَنْ تَقُولَ (An taqula)
 120. اِنَّا کَذِبٌ (Inna kاذibun)
 121. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 122. وَنَاوَدَکَ (Wanawadaka)
 123. اَنْ تَقُولَ (An taqula)
 124. اِنَّا کَذِبٌ (Inna kاذibun)
 125. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 126. وَنَاوَدَکَ (Wanawadaka)
 127. اَنْ تَقُولَ (An taqula)
 128. اِنَّا کَذِبٌ (Inna kاذibun)
 129. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 130. وَنَاوَدَکَ (Wanawadaka)
 131. اَنْ تَقُولَ (An taqula)
 132. اِنَّا کَذِبٌ (Inna kاذibun)
 133. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 134. وَنَاوَدَکَ (Wanawadaka)
 135. اَنْ تَقُولَ (An taqula)
 136. اِنَّا کَذِبٌ (Inna kاذibun)
 137. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 138. وَنَاوَدَکَ (Wanawadaka)
 139. اَنْ تَقُولَ (An taqula)
 140. اِنَّا کَذِبٌ (Inna kاذibun)
 141. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 142. وَنَاوَدَکَ (Wanawadaka)
 143. اَنْ تَقُولَ (An taqula)
 144. اِنَّا کَذِبٌ (Inna kاذibun)
 145. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 146. وَنَاوَدَکَ (Wanawadaka)
 147. اَنْ تَقُولَ (An taqula)
 148. اِنَّا کَذِبٌ (Inna kاذibun)
 149. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 150. وَنَاوَدَکَ (Wanawadaka)
 151. اَنْ تَقُولَ (An taqula)
 152. اِنَّا کَذِبٌ (Inna kاذibun)
 153. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 154. وَنَاوَدَکَ (Wanawadaka)
 155. اَنْ تَقُولَ (An taqula)
 156. اِنَّا کَذِبٌ (Inna kاذibun)
 157. اِنَّا اَعْتَصَمْنَا بِكَ (Inna a'atamna bika)
 158. وَنَاوَدَکَ (Wanawadaka)
 159.

0.5146

ALLEGRETTO $\text{♩} = 104$

Handwritten musical notation for the song "Ma Ma Ma" in Arabic. The notation is on two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written with eighth and quarter notes. The lyrics "مَا مَآ مَآ مَآ" are written below the notes. The second staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written with eighth and quarter notes. The lyrics "مَا مَآ مَآ مَآ" are written below the notes.

② حَلَاوَيْشَ - أَطَوَا تَسْبِيحًا - نَسْبًا
 ① أَوْ - فَتَحَ - أَوْ - بَقِيَتْ - بِي

الها، سبحان الله عظيم

ALLEGRETTO ♩ = 116

② أَلَمْ يَكُنْ - سُبْحًا - حَلَاوَيْشَ - أَطَوَا
 ① أَمْزَجَتْ - عَقَّةً - كَامِلًا
 ② كَلَامًا مَكْرَمًا
 ③ هُوَ - جَلِيلٌ - كَرِيمٌ - جَلِيلٌ - كَرِيمٌ
 ④ أَمَّا - لَهْ - طَبْلًا - وَقَدْ - سَأَلَ - كَرِيمٌ

عظيم سبحان (الها، سبحان)

MODERATO ♩ = 104

② مَحَلًا - نَسْبًا
 ① مَحَلًا - نَسْبًا
 ② هُوَ - جَلِيلٌ - كَرِيمٌ
 ③ هُوَ - جَلِيلٌ - كَرِيمٌ
 ④ هُوَ - جَلِيلٌ - كَرِيمٌ

هنا نوحنا ابركته يا - معك قدومك يا الله

MODERATO ♩ = 92

هنا نوحنا ابركته يا - معك قدومك يا الله
 هنا نوحنا ابركته يا - معك قدومك يا الله
 هنا نوحنا ابركته يا - معك قدومك يا الله
 هنا نوحنا ابركته يا - معك قدومك يا الله

اذا دعونا، احنا (ا) فمما فمما

ANDANTINO ♩ = 88

اذا دعونا، احنا (ا) فمما فمما
 اذا دعونا، احنا (ا) فمما فمما
 اذا دعونا، احنا (ا) فمما فمما
 اذا دعونا، احنا (ا) فمما فمما
 اذا دعونا، احنا (ا) فمما فمما
 اذا دعونا، احنا (ا) فمما فمما

ا فمما فمما (ا فمما)

ANDANTINO ♩ = 88

ا فمما فمما (ا فمما)

116 - ALLEGRETTO $\text{♩} = 116$ عَمَّا يَلْبَسَا لَبَسًا لَهُ سُرُوفٌ مِمَّا يَنْسُجُ الْغَمَامُ

1. عَمَّا يَلْبَسَا لَبَسًا لَهُ سُرُوفٌ مِمَّا يَنْسُجُ الْغَمَامُ
 2. عَمَّا يَلْبَسَا لَبَسًا لَهُ سُرُوفٌ مِمَّا يَنْسُجُ الْغَمَامُ
 3. عَمَّا يَلْبَسَا لَبَسًا لَهُ سُرُوفٌ مِمَّا يَنْسُجُ الْغَمَامُ
 4. عَمَّا يَلْبَسَا لَبَسًا لَهُ سُرُوفٌ مِمَّا يَنْسُجُ الْغَمَامُ
 5. عَمَّا يَلْبَسَا لَبَسًا لَهُ سُرُوفٌ مِمَّا يَنْسُجُ الْغَمَامُ
 6. عَمَّا يَلْبَسَا لَبَسًا لَهُ سُرُوفٌ مِمَّا يَنْسُجُ الْغَمَامُ

حَالًا حَالًا حَالًا

MODERATO $\text{♩} = 92$

1. حَالًا حَالًا حَالًا
 2. حَالًا حَالًا حَالًا
 3. حَالًا حَالًا حَالًا
 4. حَالًا حَالًا حَالًا

مَلِكُهُ كَرَّمَ مَلِكُهُ

MODERATO ♩ = 92

مَلِكُهُ كَرَّمَ مَلِكُهُ
مَلِكُهُ كَرَّمَ مَلِكُهُ
مَلِكُهُ كَرَّمَ مَلِكُهُ

مَلِكُهُ كَرَّمَ مَلِكُهُ
مَلِكُهُ كَرَّمَ مَلِكُهُ

أَهْ دَهْ كَقَقَلَا

ALLEGRETTO ♩ = 120

أَهْ دَهْ كَقَقَلَا
أَهْ دَهْ كَقَقَلَا
أَهْ دَهْ كَقَقَلَا

لَيْتَ كَرَّمَ

ALLEGRO ♩ = 138

لَيْتَ كَرَّمَ
لَيْتَ كَرَّمَ

مُسْتَعِزٌّ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ
 يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ
 يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ
 يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ

أَمْ سَمِعْتُمْ

ALLEGRO ♩ = 138

أَمْ سَمِعْتُمْ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ
 يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ
 يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ

لَحْنًا

ALLEGRO ♩ = 132

لَحْنًا يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ
 يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ
 يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ يَا حَمْدُكَ

الْحَمْدُ لِلَّهِ الَّذِي هَدَانَا لِهَذَا وَمَا كُنَّا لِنَشْكُرَهُ إِلَّا بِحَبْلٍ مُنْتَمِلٍ

ALLEERO 1 = 138

①
 أَفْعَدُ مِنْهُ قُمْ مَحْجَةً دُشِيرَ هَالِكًا قُلْتُمْ قُمْ
 ②
 مَعَهُ مَحْجَةً دُشِيرَ الْخَفِيفَةِ أَوْ قُمْ مَحْجَةً
 ③
 وَنَاكِ تَوْفَعًا دُشِيرَ هَالِكًا دُشِيرَ
 ④
 قُلَا تَقْوَى وَ- دُشِيرَ هَالِكًا دُشِيرَ
 ⑤
 مَحْجَةً مَحْجَةً دُشِيرَ هَالِكًا دُشِيرَ
 ⑥
 وَ- دُشِيرَ هَالِكًا دُشِيرَ هَالِكًا

11. $\frac{1}{2} \log 10$

ASSAI VIVACE ♩ = 144

Handwritten musical notation for the second line of the song. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes. Below the staff, the lyrics 'نَا مُلْكُهُ - لَا مَنَ - شَأْنَهُ' are written in Arabic script. A large, stylized 'X' is drawn over the middle of the staff and lyrics.

مسلم بن الحجاج

[illegible]

Handwritten musical score for a song, featuring Arabic lyrics and musical notation. The tempo is marked "MODERATO" and the time signature is "9/8". The lyrics are:

أَسْأَلُكَ يَا رَبِّ هَاتِلًا هَاتِلًا هَاتِلًا هَاتِلًا
فَارِهِمْ يَا رَبِّ هَاتِلًا هَاتِلًا هَاتِلًا هَاتِلًا
فَارِهِمْ يَا رَبِّ هَاتِلًا هَاتِلًا هَاتِلًا هَاتِلًا
فَارِهِمْ يَا رَبِّ هَاتِلًا هَاتِلًا هَاتِلًا هَاتِلًا

ايها منادى انا حيا

ALLEGRO 138

ايها منادى انا حيا، ويا منادى حيا - يا منادى حيا
 يا منادى حيا، ويا منادى حيا - يا منادى حيا
 ايها منادى حيا، ويا منادى حيا - يا منادى حيا

(يا منادى حيا، ويا منادى حيا، ويا منادى حيا)

ALLEGRO 138

يا منادى حيا، ويا منادى حيا - يا منادى حيا
 يا منادى حيا، ويا منادى حيا - يا منادى حيا
 يا منادى حيا، ويا منادى حيا - يا منادى حيا

آمنه يا منادى حيا، ويا منادى حيا

ALLEGRO 142

آمنه يا منادى حيا، ويا منادى حيا
 آمنه يا منادى حيا، ويا منادى حيا - يا منادى حيا
 آمنه يا منادى حيا، ويا منادى حيا - يا منادى حيا

VIVACE ♩ = 144

أَيُّهَا الْفَلَسْطِينِيَّةُ الْكَلْبَةُ دُونَ قَمِيصِي - كَلْبُ

لِي حَسْبُ خَيْرٌ مِنْ أَمْنَتِي رَسْمِي الْكَلْبَةُ -

تَلْبُ الْهَجْلُ مَا - هَتَّ قَمِيصِي مَلِكِي - مَبْرُورِي

أَيُّهَا كَلْبَةُ الْكَلْبَةِ حَقًّا أَمْلِي وَأَلْبَا - دَبْرِي

ALLEGRO ① = 138

②

وَسَلَامٌ عَلَى الْمُرْسَلِينَ وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

③

وَسَلَامٌ عَلَى الْمُرْسَلِينَ وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

④

وَسَلَامٌ عَلَى الْمُرْسَلِينَ وَالْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ

کتابخانه، محل

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked "ALLEGRO" with a metronome marking of 138. The notation includes various note values, rests, and dynamic markings such as "f" (forte) and "p" (piano). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for 'Al-Fatiha' in Arabic script. The score is written on three staves. The first staff contains the lyrics: 'بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ' (Bismillah). The second staff contains the lyrics: 'الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ' (Al-hamdu lillah). The third staff contains the lyrics: 'إِلَهِ الْعَالَمِينَ، إِلَهِ الْيَوْمِ وَالْآخِرِ' (Ilah al-'alam, ilah al-yawm wal-akhir). The score is written in a cursive style with musical notation above the text.

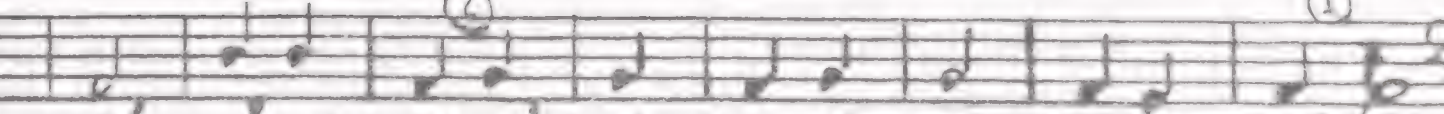
١١٩; ب. م. ص. ١١٩

ALLEGRO  = 138

Handwritten musical score for 'The Lord's Prayer' in Arabic. The score consists of three staves, each with musical notation and lyrics. The lyrics are: 'اَللّٰهُمَّ اِنَّا نَسُئِدُكَ بِرَحْمَتِكَ وَنَسْتَغْفِرُكَ بِرَحْمَتِكَ وَنَسْتَغْفِرُكَ بِرَحْمَتِكَ'.

اعملوا له فتيلا

ALLEGRO $\text{♩} = 144$



 أَمَّا لَكَ يَا رَبِّ جَبُّبًا يَا - حَتَّى - أَلْ

 يَا رَبِّ لَكَ نَسْلًا يَا - حَتَّى - يَا رَبِّ لَكَ

لحمية فصل

ALLEGRO = 144

Handwritten musical score for the hymn "Al-Hamdu Lillah" (Praise be to Allah). The score is written on six staves, each containing a line of Arabic lyrics. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are:

1. لَعَمْرُكَ أَهْ دُفْعًا لِحُجَّتِكَ رَوْحُكُمْ مَكْفَلًا نَعْدُ

2. هَلْ خَفِيَ عَنْكُمْ لَقِينُكُمْ أَسْرًا - وَدَا

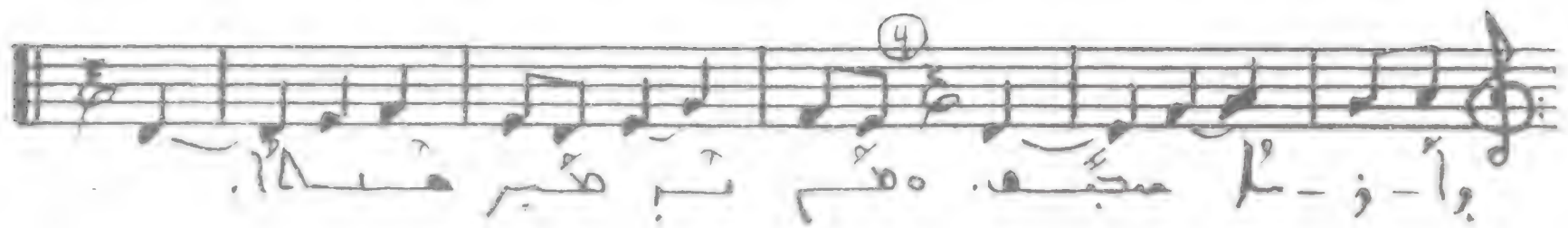
3. هَلْ هَوَّنَ عَلَيْكُمْ مَقَامُكُمْ - هَلْ هَوَّنَ عَلَيْكُمْ

4. حَقُّكُمْ مَعَكُمْ - أَلَمْ تَحْذَرُوا مَعَكُمْ هَلَاكَكُمْ

5. هَلْ هَوَّنَ عَلَيْكُمْ هَلَاكُكُمْ - هَلْ هَوَّنَ عَلَيْكُمْ

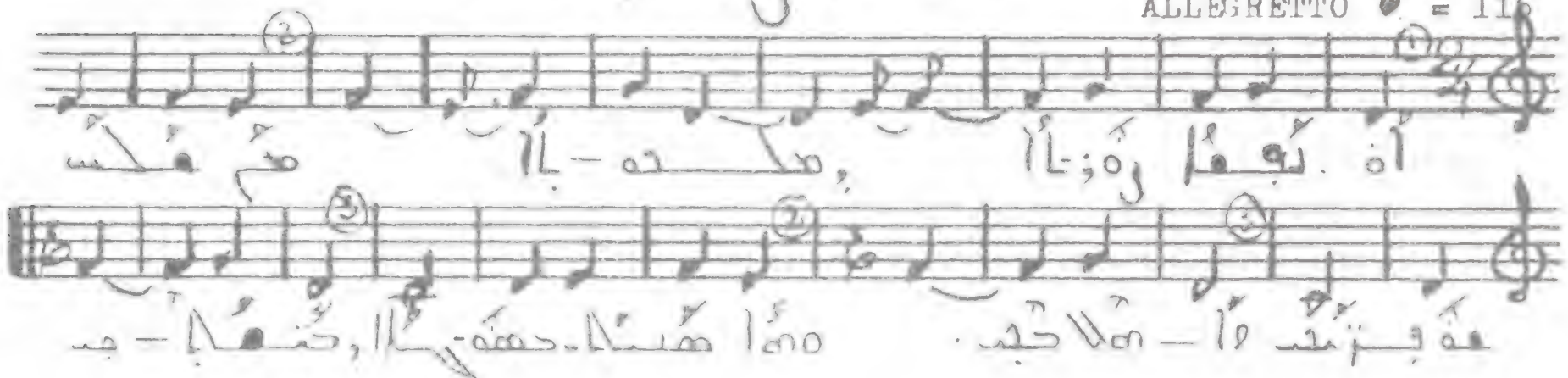
6. هَلْ هَوَّنَ عَلَيْكُمْ هَلَاكُكُمْ - هَلْ هَوَّنَ عَلَيْكُمْ

The score includes various musical notations such as notes, rests, and bar lines. There are also small numbers (1, 2, 3) written above some of the notes, possibly indicating fingerings or specific musical instructions.



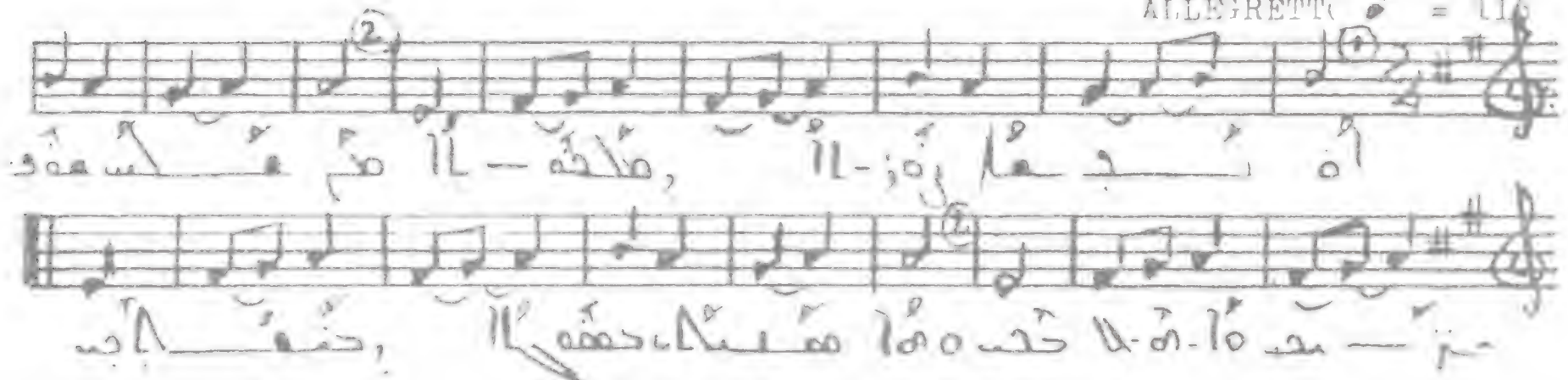
أَهْ دَعَا يَهْ; لَّا، مَلَحَ لَّا

ALLEGRETTO ♩ = 116



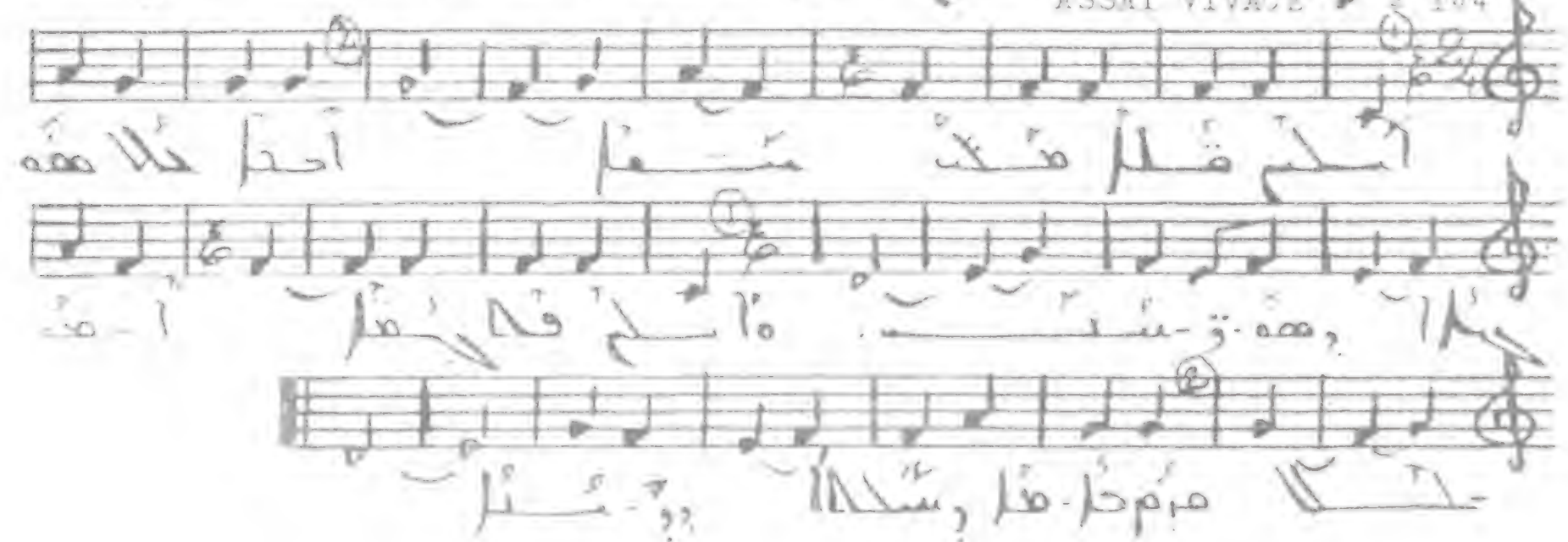
إِسْرَارَ

ALLEGRETTO ♩ = 116



أَحْ فَلَ مَلَحَ (لَّا مَلَا، مَلَا مَلَا)

ASSAI VIVACE ♩ = 164



Handwritten musical score for a song, featuring six staves of music with Arabic lyrics written below the notes. The lyrics are:

يُجَامُّ وَهَبَهُ بِكَ - أَلَمَّا - هُنَا هُنَا هُنَا
بَعْلًا - صَبَّحَ - هُنَا هُنَا هُنَا
هُنَا هُنَا هُنَا - هُنَا هُنَا هُنَا
هُنَا هُنَا هُنَا - هُنَا هُنَا هُنَا
هُنَا هُنَا هُنَا - هُنَا هُنَا هُنَا
هُنَا هُنَا هُنَا - هُنَا هُنَا هُنَا

The score includes various musical notations such as treble clefs, time signatures (e.g., 2/4, 3/4), and dynamic markings (e.g., *etc.*).

1000 1000 1000 1000

James H. H. H. H.

ASSAI VIVACE ♩ = 152

أَفْهَمُوا سُبْحَانَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

أَهْلِي بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ASSAI VIVACE ♩ = 152

سُبْحَانَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

وَبِحَمْدِكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

ASSAI VIVACE ♩ = 152

أَهْلِي بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَبِحَمْدِكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

أَهْلِي بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

ASSAI VIVACE ♩ = 152

سُبْحَانَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

وَبِحَمْدِكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

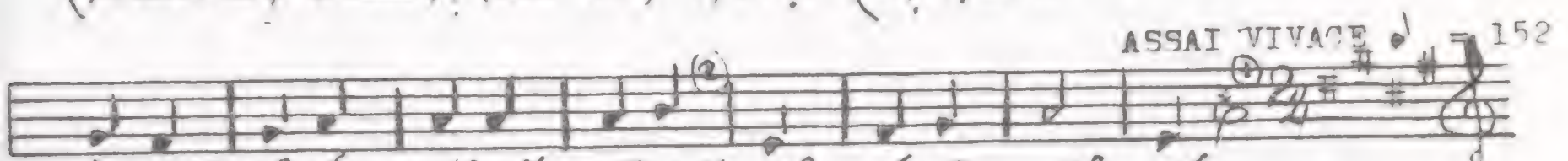
ASSAI VIVACE ♩ = 152

أَهْلِي بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

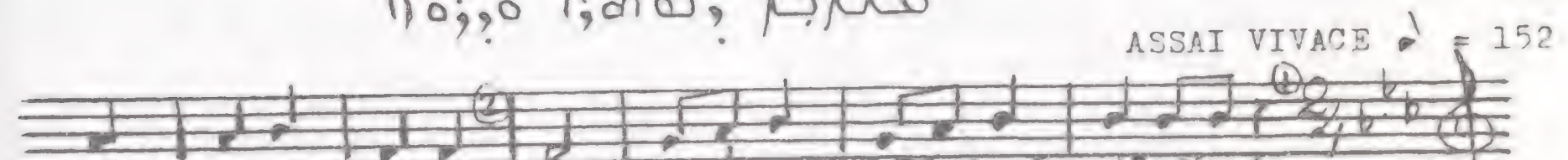
وَبِحَمْدِكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ

(2)  
 بِهْ مَسْكَا حَتَّ - لَأْ مَا مَعْدَتِيْ، أَلَا تَسْمَعُ مَعْبَسَا
 أَلْ تَحْزَنِيْ - تَحْزَنِيْ لَهْ.

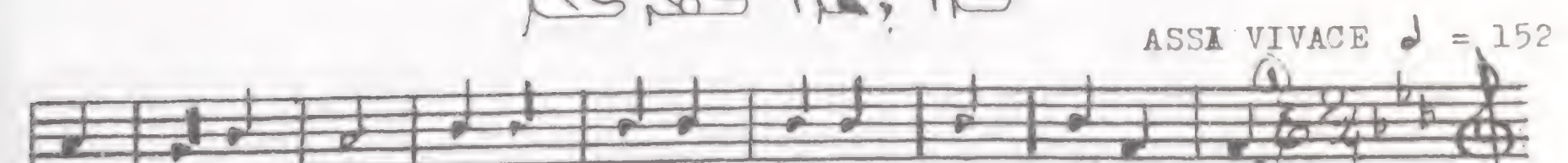
لَهْ تَحْزَنِيْ، مَعْدَتِيْ (لَا مَلَا، وَدَعَا، وَدَعَا)

ASSAI VIVACE  152
 لَهْ - زَا، مَعْدَتِيْ - زَا، مَلَا، مَلَا، مَلَا، مَلَا
 لَهْ حَلَا، مَعْدَتِيْ - زَا، مَلَا، مَلَا، مَلَا، مَلَا
 مَلَا، مَعْدَتِيْ تَحْزَنِيْ، تَحْزَنِيْ لَهْ.

مَلَا، مَلَا، مَلَا، مَلَا، مَلَا

ASSAI VIVACE  152
 مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا
 مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا
 مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا

مَلَا، مَلَا، مَلَا، مَلَا، مَلَا

ASSAI VIVACE  152
 مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا، مَلَا

③ ②

هَجَفَ مَعَ مَدْرًا سَلَامًا هَلْ هَرَا لَتَحْدَا هَسَا - مَدْرًا
مَدْرًا أَيْلَا هَرَا أَيْلَا هَرَا

مَدْرًا هَرَا هَرَا هَرَا

ASSAI VIVACE ♩ = 152

① ② ③

مَدْرًا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا
هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا

مَدْرًا هَرَا هَرَا هَرَا

ASSAI VIVACE ♩ = 152

① ②

مَدْرًا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا
هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا

مَدْرًا هَرَا هَرَا هَرَا

ASSAI VIVACE ♩ = 152

① ② ③

مَدْرًا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا
هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا هَرَا

هم قنقا ممتلا

ASSAI VIVACE ♩ = 152

هم قنقا ممتلا - لا ممتلا - عمة حسنا ممتلا -
 لا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -
 لا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -
 لا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -

هم قنقا ممتلا

ALLEGRO ♩ = 138

هم قنقا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -
 لا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -
 لا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -

هم قنقا ممتلا

VIVACE ♩ = 168

هم قنقا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -
 لا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -
 لا ممتلا - لا ممتلا - لا ممتلا - لا ممتلا -

وَمَلَأَ مَلِكًا لُحَاةً

VIVACE ♩ = 168

وَمَلَأَ مَلِكًا لُحَاةً - أ - مَلَأَ مَلِكًا لُحَاةً -

مَلَأَ لُحَاةً - لَأَ. مَلَأَ مَلِكًا مَلِكًا - مَلَأَ مَلِكًا -

مَلَأَ مَلِكًا مَلِكًا - مَلَأَ -

وَمَلَأَ مَلِكًا

VIVACE ♩ = 168

وَمَلَأَ مَلِكًا - مَلَأَ - مَلَأَ - مَلَأَ -

مَلَأَ - مَلَأَ - مَلَأَ - مَلَأَ -

مَلَأَ - مَلَأَ - مَلَأَ - مَلَأَ -

مَلَأَ - مَلَأَ - مَلَأَ - مَلَأَ -

وَمَلَأَ مَلِكًا

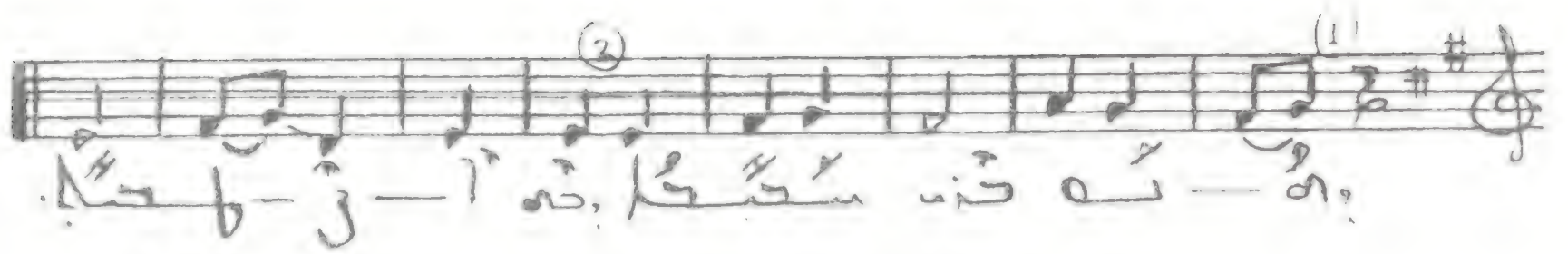
VIVACE ♩ = 168

وَمَلَأَ مَلِكًا - مَلَأَ - مَلَأَ - مَلَأَ -

مَلَأَ - مَلَأَ - مَلَأَ - مَلَأَ -

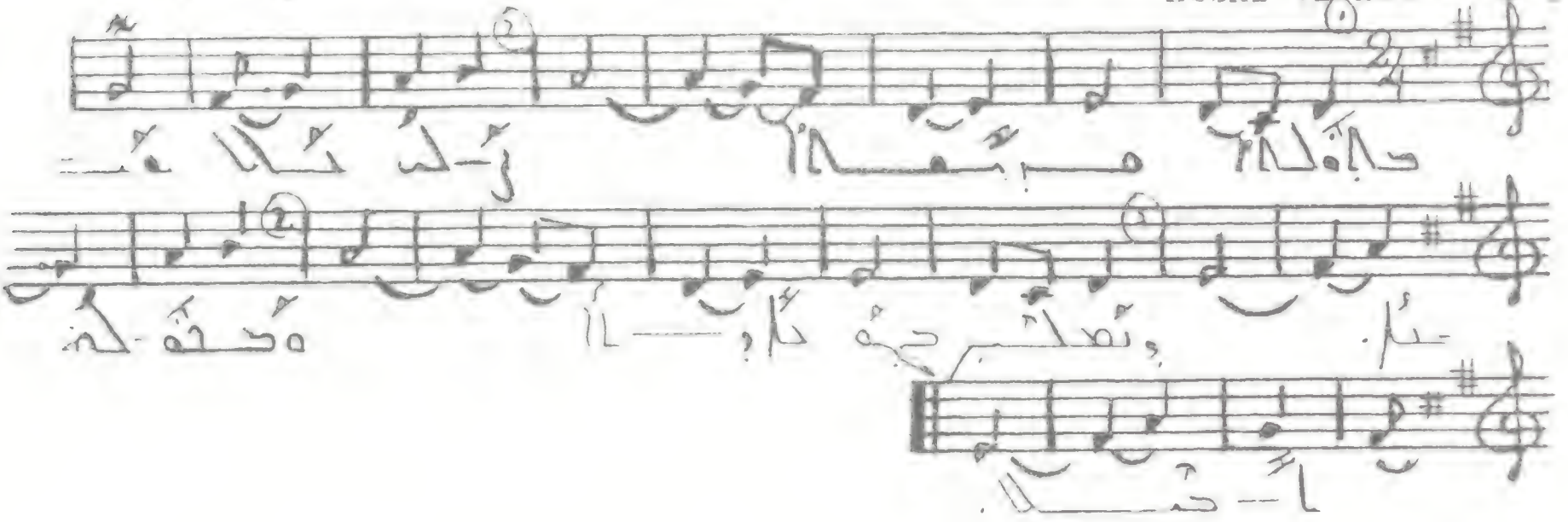
مَلَأَ - مَلَأَ - مَلَأَ - مَلَأَ -

مَلَأَ - مَلَأَ - مَلَأَ - مَلَأَ -



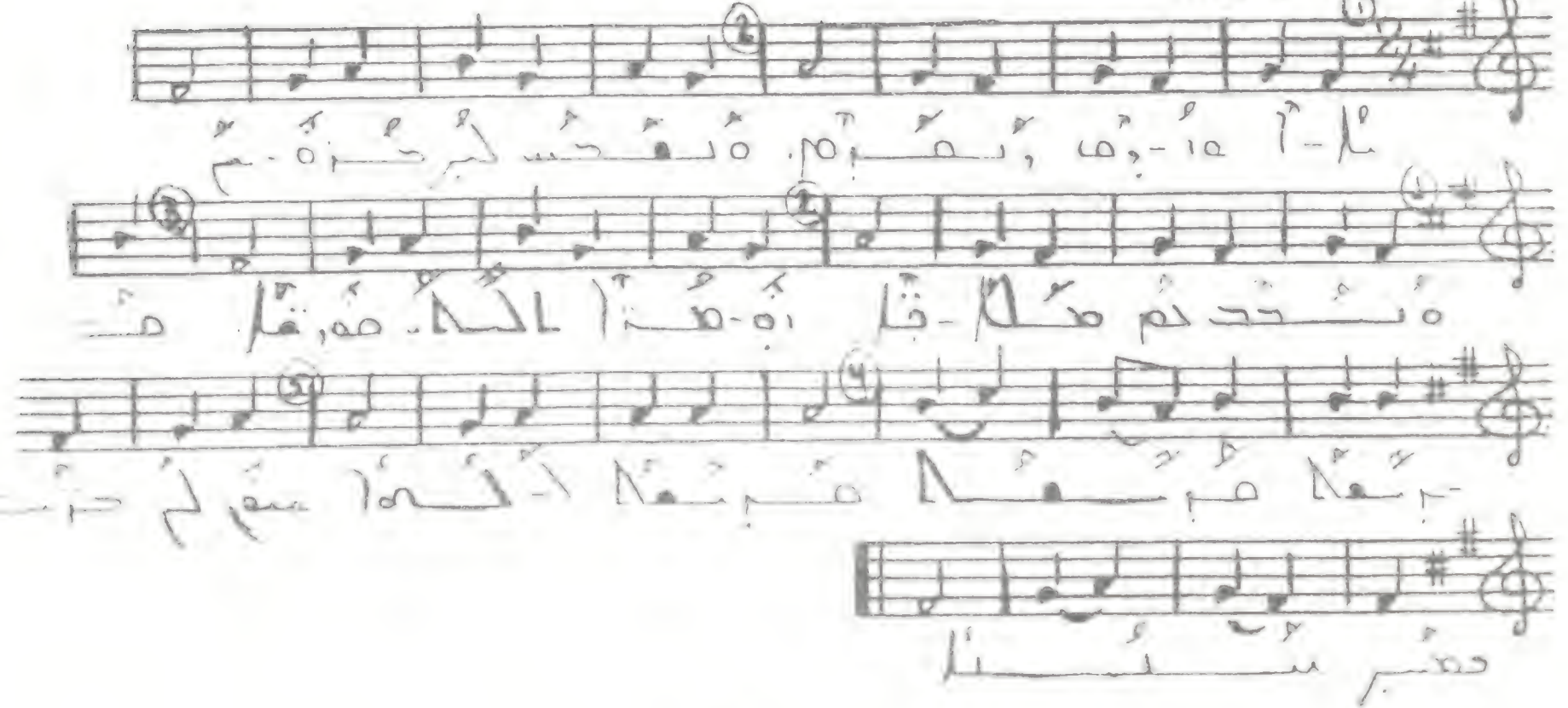
حالة صعبة (أضحت مأساة)

ASSAI VIVACE 178



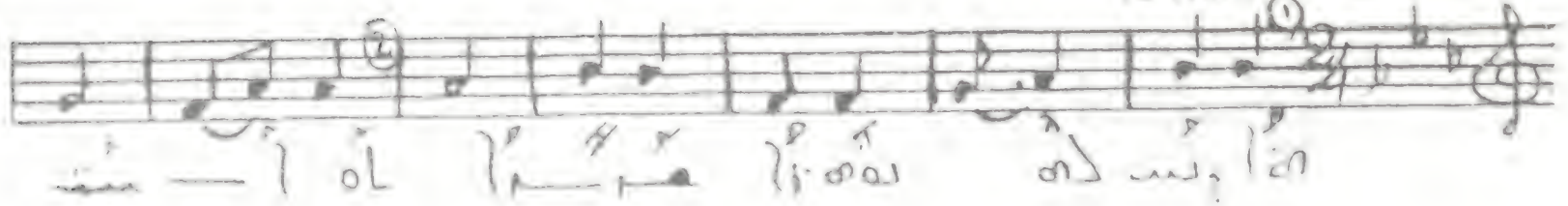
لأ ١٥

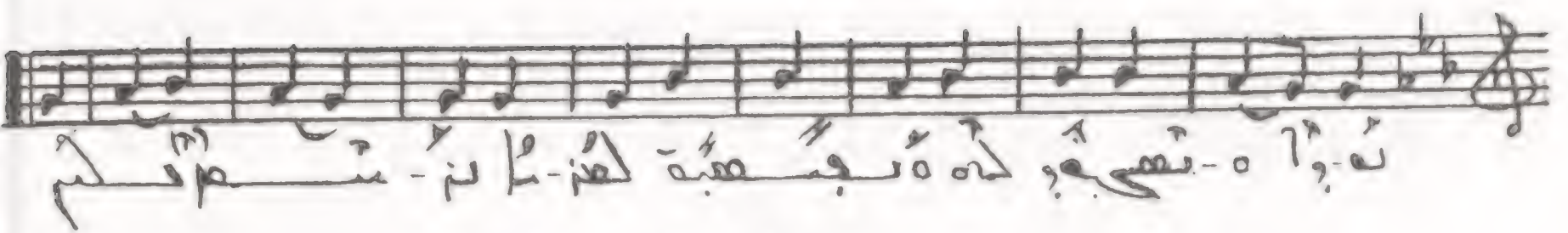
VIVACE = 178



أنا، سيد له

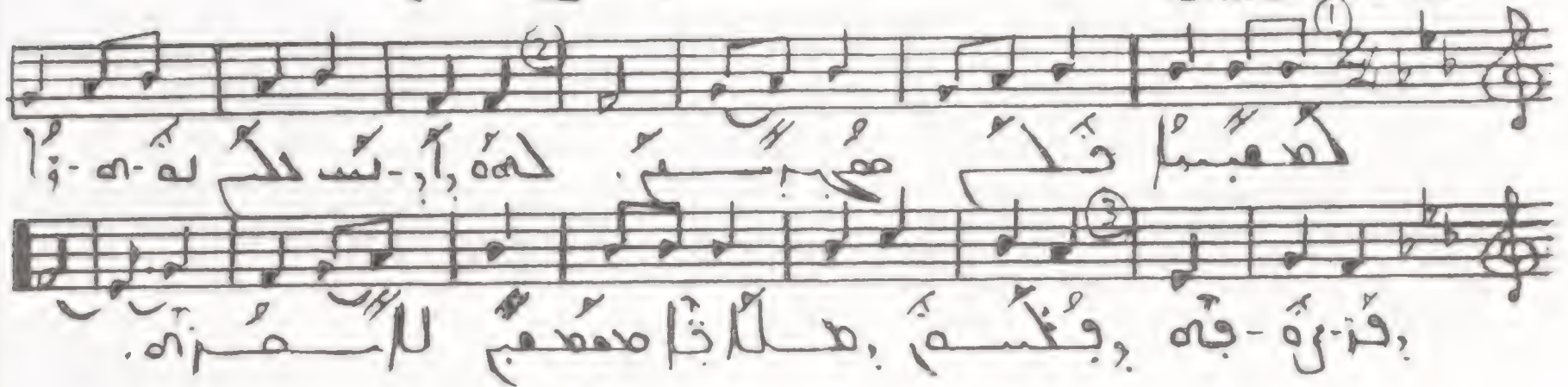
VIVACE = 160





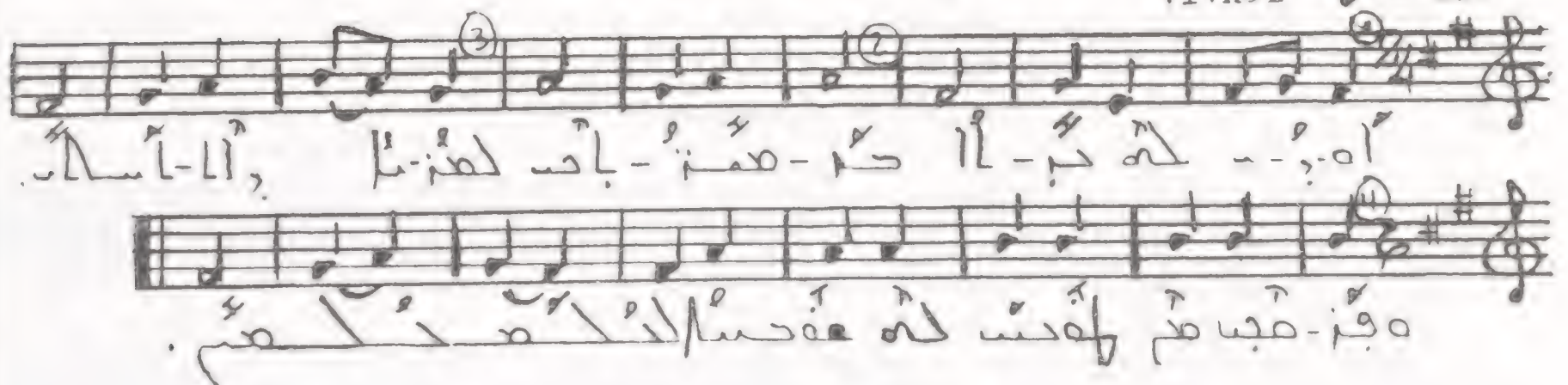
لَمَعْبَسًا فَلَمَّ مَعْبَسًا

VIVACE ♩ = 160



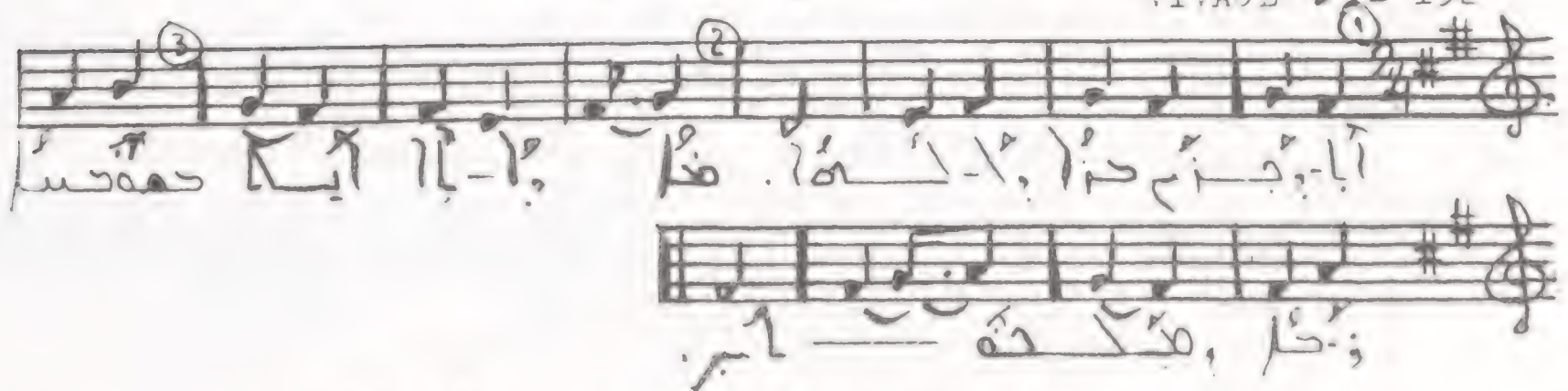
أَهْ - لَهُ دَلَالًا

VIVACE ♩ = 152



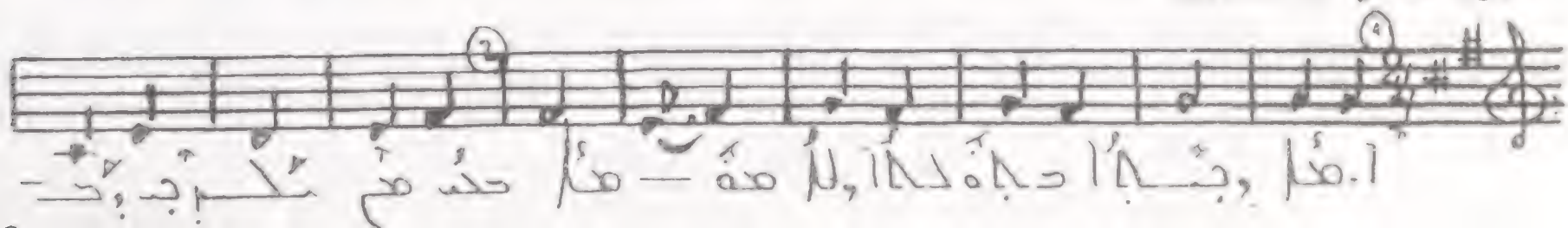
أَلَّا جَهْ حَرٌّ وَالْحَمْدُ

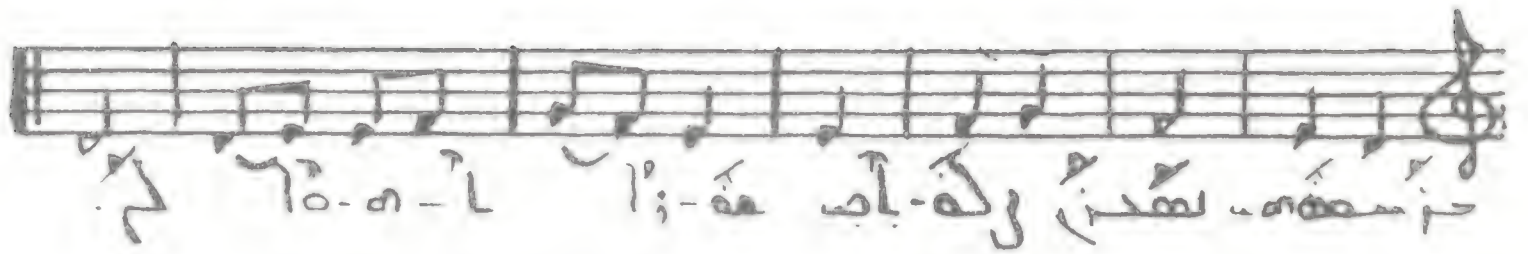
VIVACE ♩ = 152



جَهْ - وَحَسْبُ - أَلَّا - جَهْ (أَلَّا: هُوَ، حَقَّة)

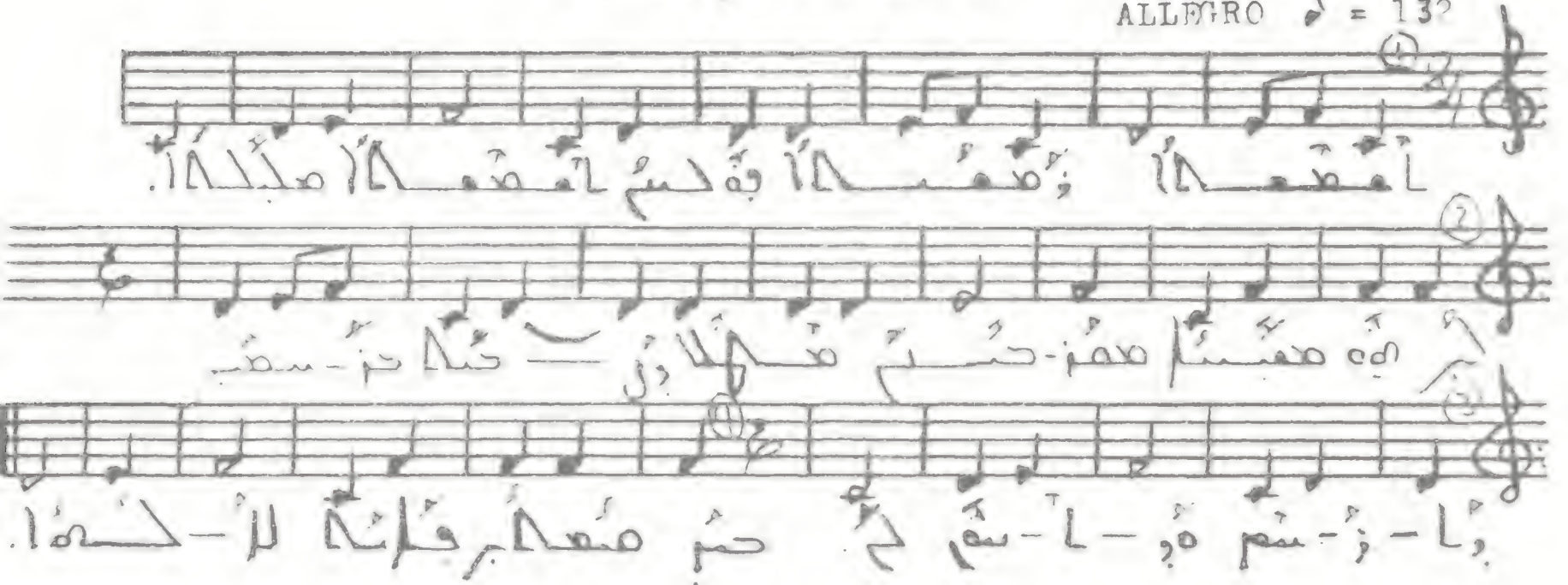
ALLEGRO ♩ = 132





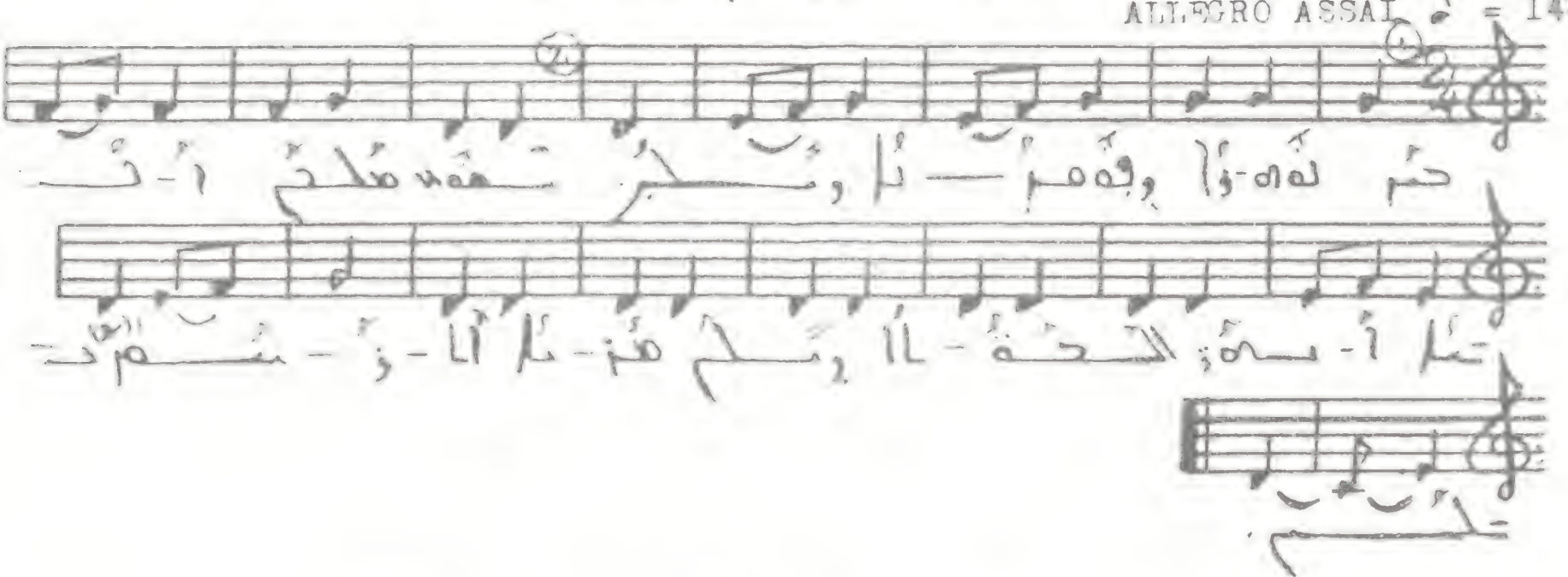
لَمَّا مَعًا

ALLEGRO $\text{♩} = 132$



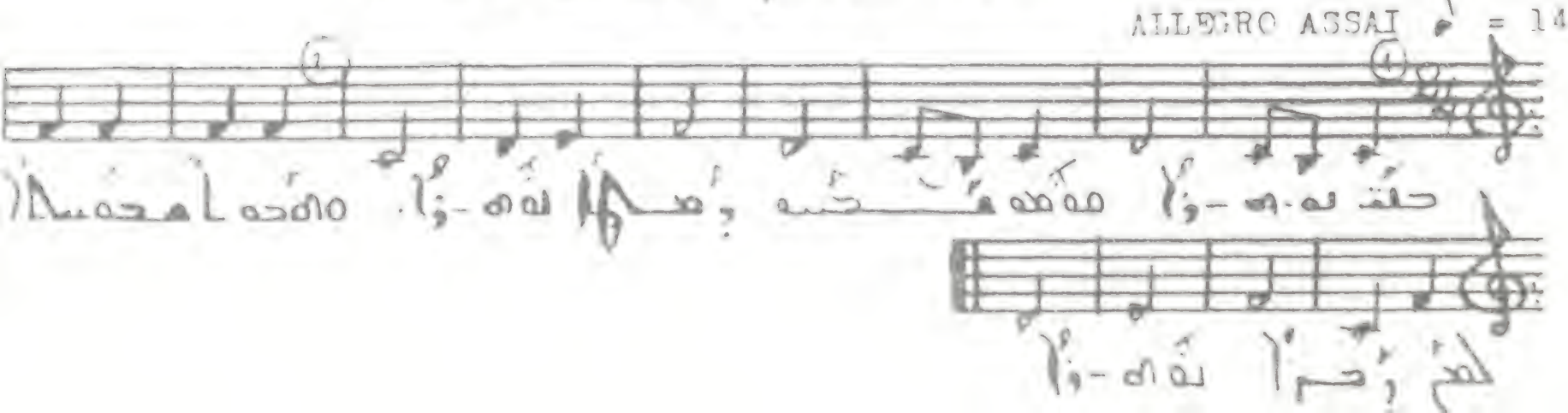
حَمْدُكَ يَا رَبِّ الْعَالَمِينَ

ALLEGRO ASSAI $\text{♩} = 144$



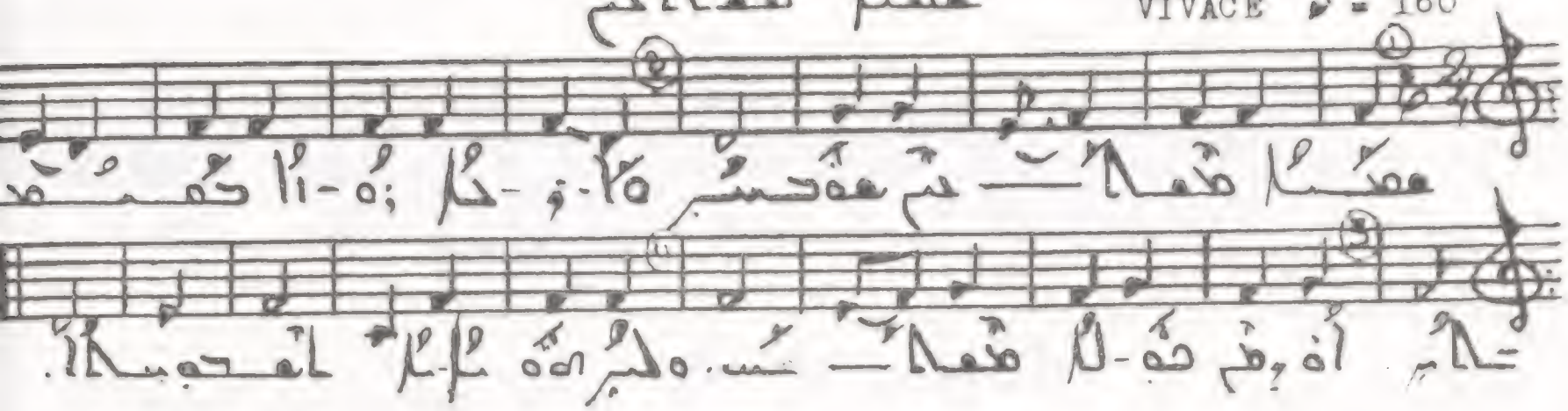
حَمْدُكَ يَا رَبِّ الْعَالَمِينَ

ALLEGRO ASSAI $\text{♩} = 144$



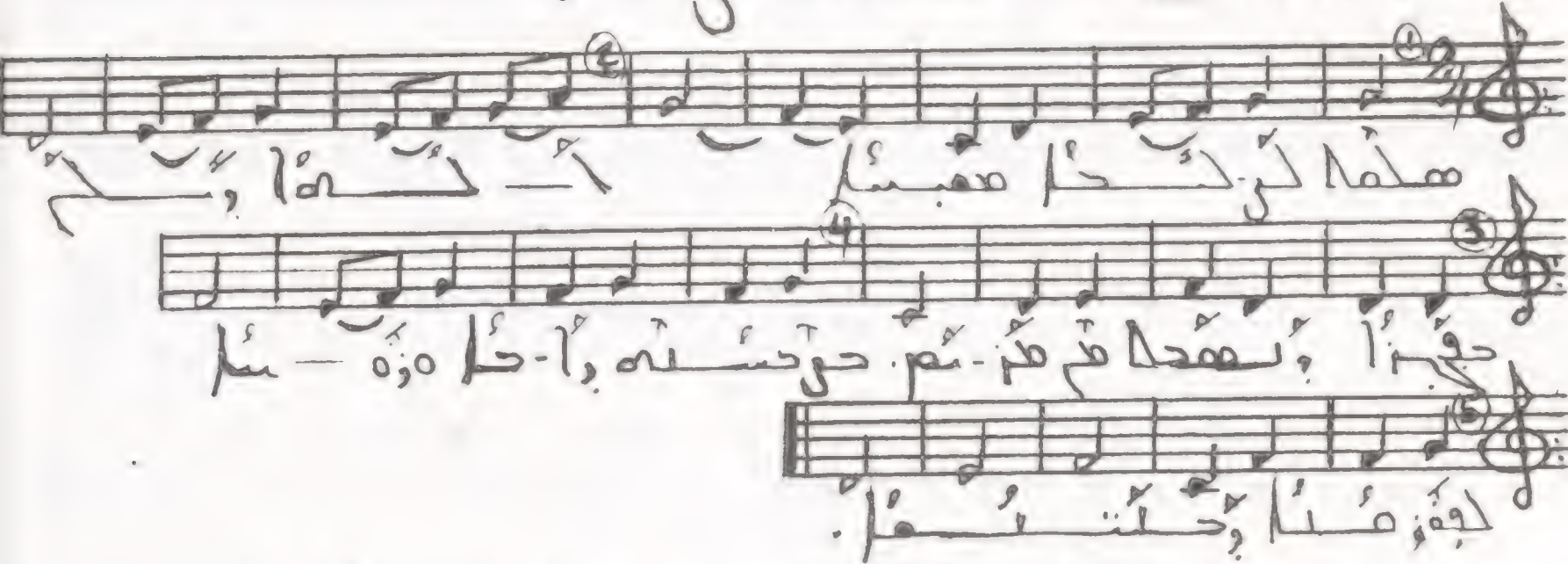
عمره ٢٠ سنة

VIVACE ♪ = 160




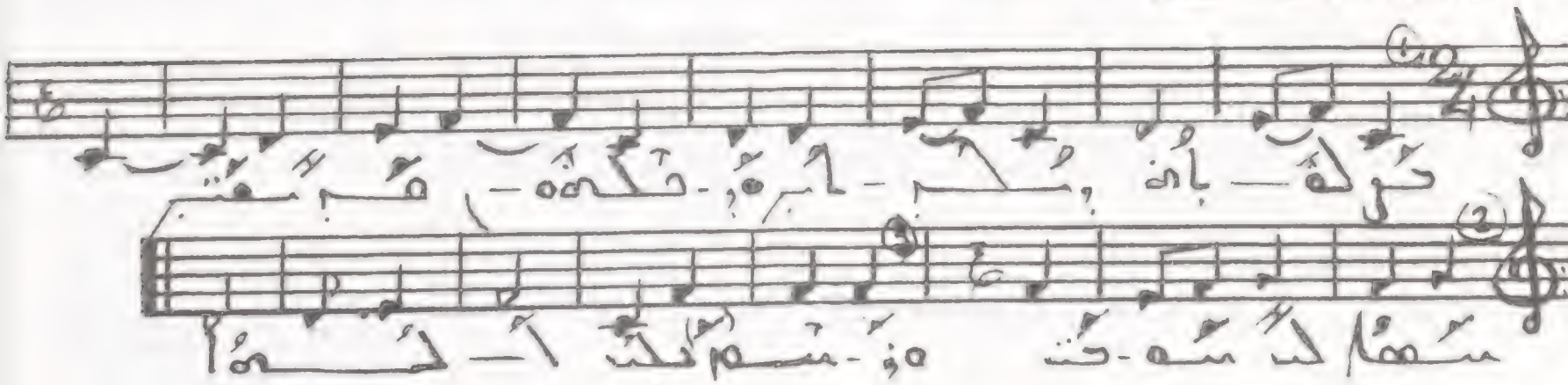
مجلس طلبة

ALLEGRO ASSAI $\text{♩} = 144$



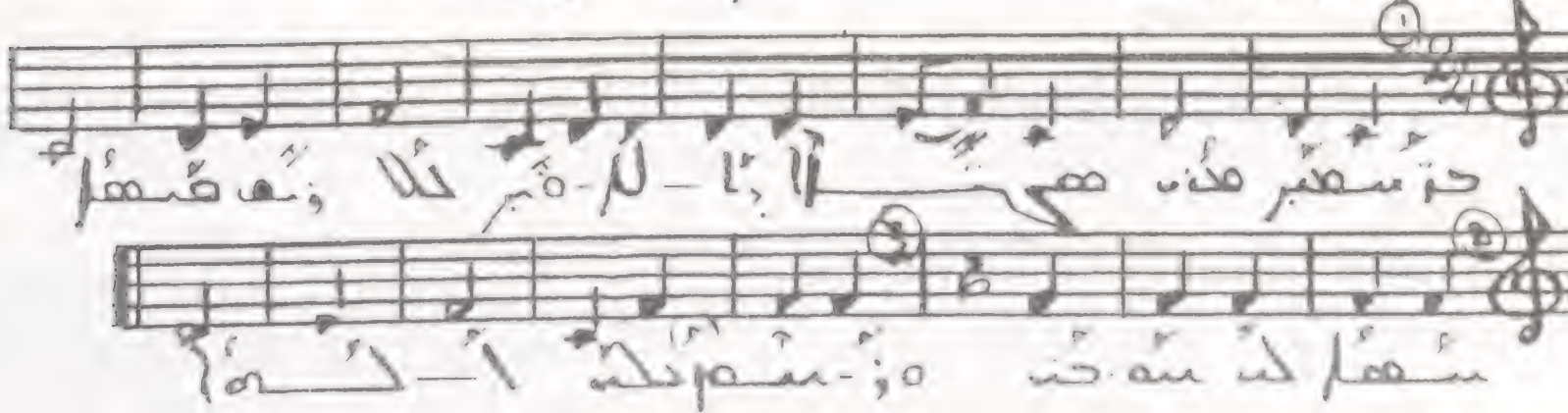
فتاویٰ و مساجد - حوالہ یافتہ، ملک اسیر

ALLEGRO ASSAI  = 144



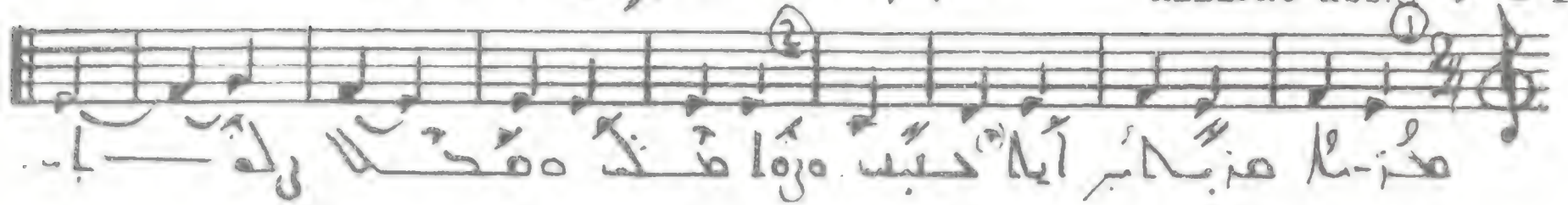
حزب مسلم وطن

ALLEGRO ASSAI $\text{♩} = 144$



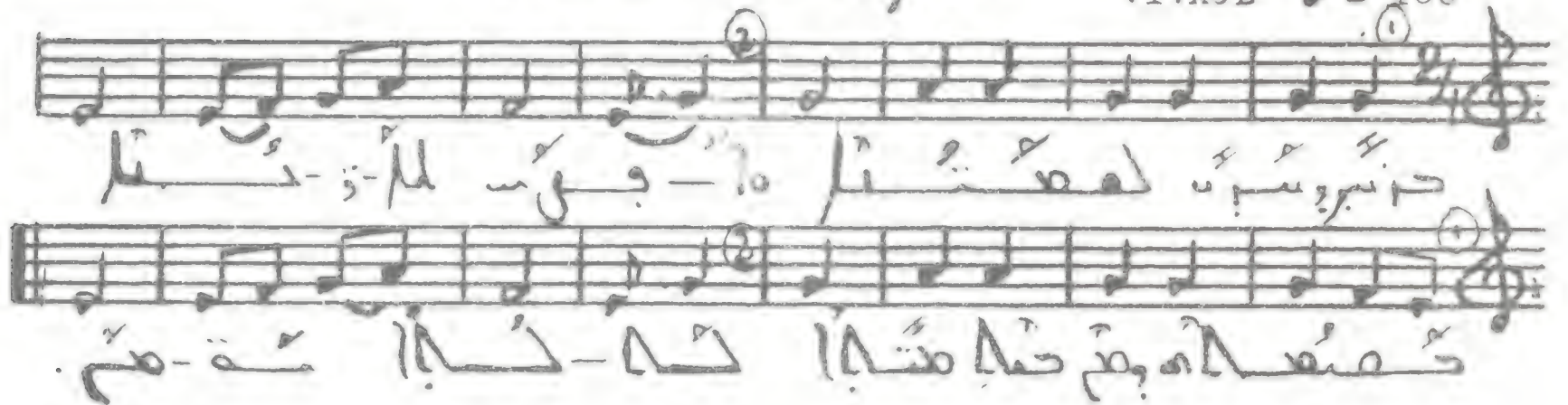
هذا عزبا بر ايدا حس

ALLEGRO ASSAI ♩ = 144



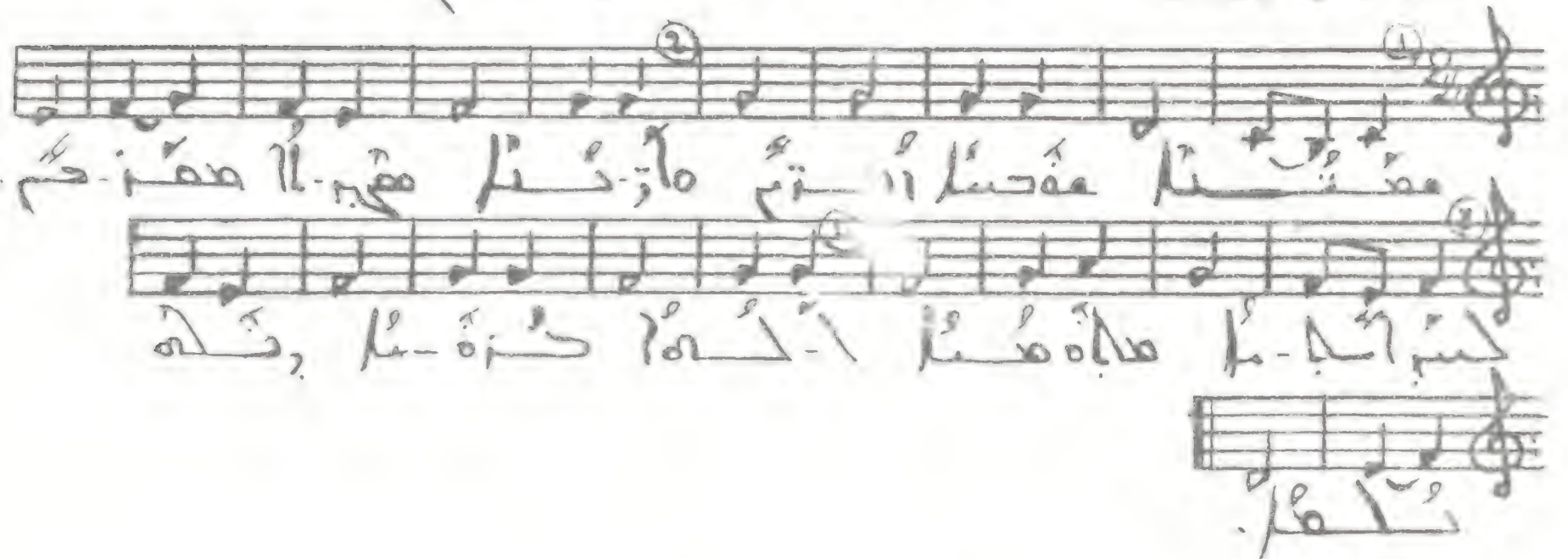
حزير بسبب لعنتها

VIVACE ♩ = 160



عنتها مع حسا اذتم

VIVACE ♩ = 160



الاحزوه ومقل

ALLEGRO ASSAI ♩ = 144



له باير مكرم امل

ASSAI VIVACE ♩ = 150

له باير مكرم امل
 حَفَّ بِهُ مَدِينَةً أَيْدِي الْأَكْمَامِ مَسْمُومَةً سَيْفِ لِسَانِهَا
 كَلَّ

مه حيا لير مغمسا: اه حيا لير مغمسا

ASSAI VIVACE ♩ = 152

مَهْ حَيَّا لِيرْ مَغْمَسًا، أَسْلَأًا؛ حَيَّا لِيرْ مَغْمَسًا
 حَيَّا سَلَاةً مَلَأَتْ لَهَا مَسَارًا
 أَيْدِي

فَتَوَدَّاهُ، مَلَأَتْ لَهَا مَسَارًا، وَطَحَّ فَلَاحَتْ سَلَاةً (أَهْ يَدِيهَا مَهْ)
 (أَهْ حَيَّا لِيرْ مَغْمَسًا - أَهْ حَيَّا لِيرْ مَغْمَسًا)

VIVACE ♩ = 160

مَهْ حَيَّا لِيرْ مَغْمَسًا، أَسْلَأًا؛ حَيَّا لِيرْ مَغْمَسًا
 مَهْ حَيَّا لِيرْ مَغْمَسًا، أَسْلَأًا؛ حَيَّا لِيرْ مَغْمَسًا
 مَهْ حَيَّا لِيرْ مَغْمَسًا، أَسْلَأًا؛ حَيَّا لِيرْ مَغْمَسًا
 مَهْ حَيَّا لِيرْ مَغْمَسًا، أَسْلَأًا؛ حَيَّا لِيرْ مَغْمَسًا



له ابر حى دى

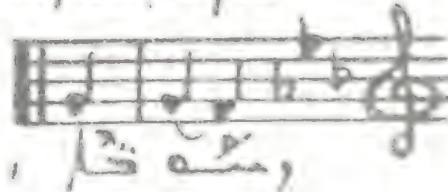
PRESTO $\text{♩} = 176$

① له ابر حى دى لا حى ابر حى دى
 ② قلا حى دى لا حى دى
 ③ قلا حى دى لا حى دى
 ④ قلا حى دى لا حى دى

حى دى ابر حى

MODERATO $\text{♩} = 96$

① حى دى ابر حى دى
 ② حى دى ابر حى دى
 ③ حى دى ابر حى دى
 ④ حى دى ابر حى دى
 ⑤ حى دى ابر حى دى



حى دى ابر حى

MODERATO

حى دى ابر حى دى
 حى دى ابر حى دى

أَلَمْ يَجْزِ مَدِينَةً يَسْأَلُ عَنْهَا لَهَا - 3 - خَلْ

سَأَلَ - 4 - جَزْءًا سَلَامًا لَهَا - 3 - خَلْ - 4 - خَلْ

لَحْنٌ مَوْحِي

MODERATO ♩ = 96

لَحْنٌ مَوْحِي خَلْ خَلْ خَلْ خَلْ

وَجَزْءًا - 3 - خَلْ خَلْ خَلْ خَلْ

VIVACE ♩ = 160

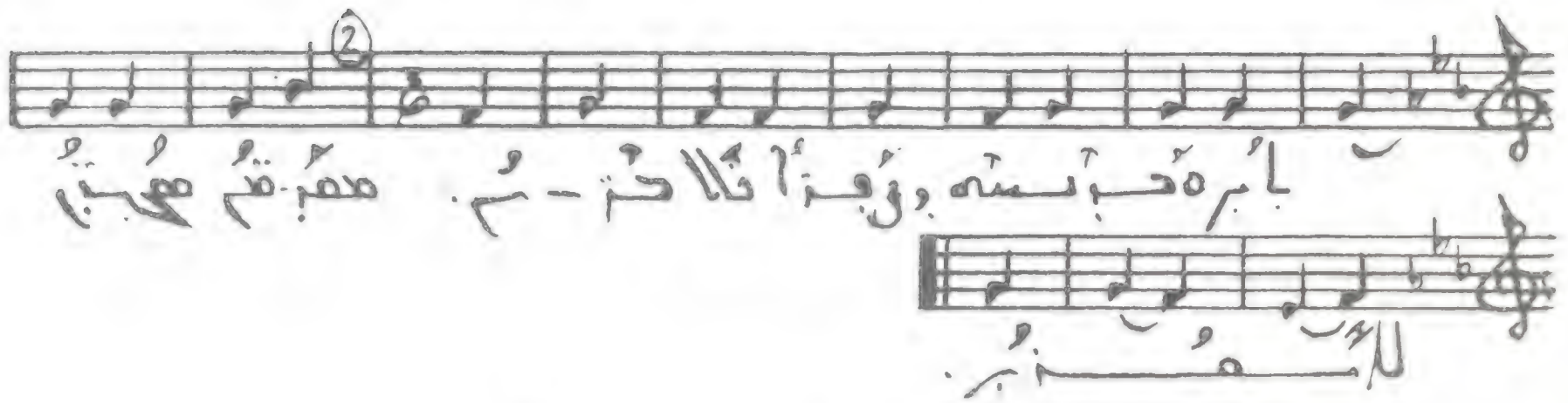
خَلْ خَلْ خَلْ خَلْ

وَجَزْءًا - 3 - خَلْ خَلْ خَلْ خَلْ

لَحْنٌ مَوْحِي

VIVACE ♩ = 168

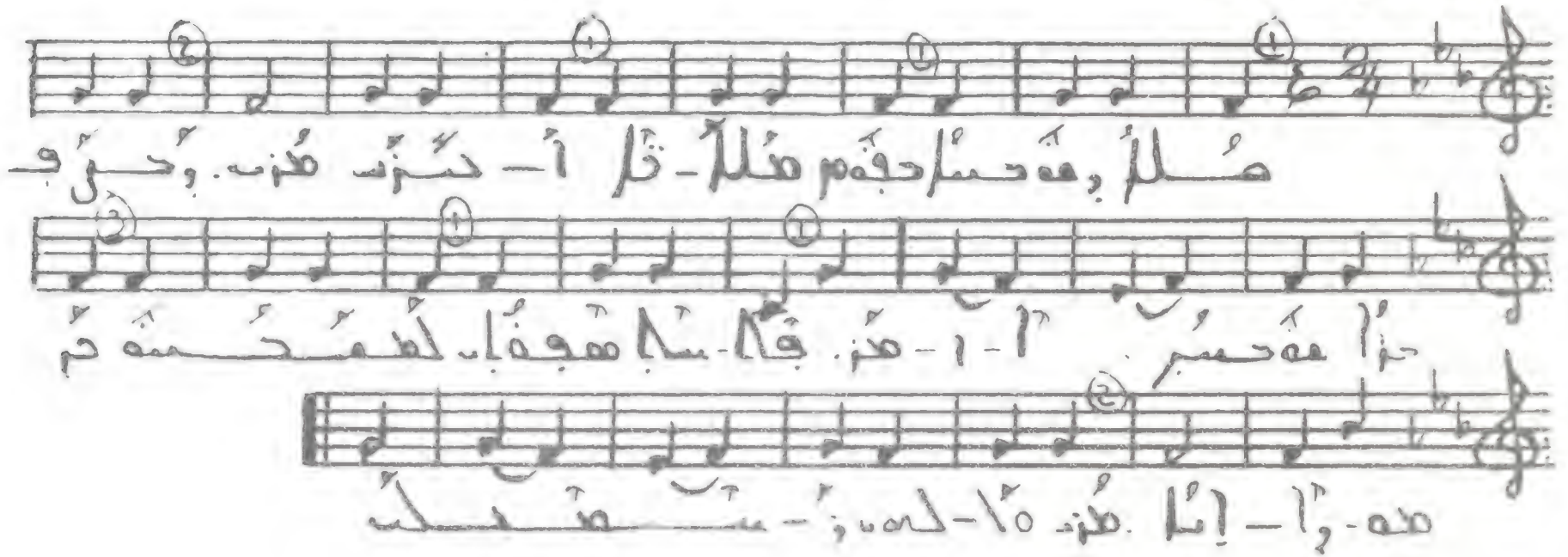
لَحْنٌ مَوْحِي خَلْ خَلْ خَلْ خَلْ



بَابِرْ هَ حَبَابَسَهْ وَفِيْنَا قَلَا حَتَّ - سَهْ مَقْبَرَتُمْ مَحَبَّتْ
لَا مُمْبِرْ

ملا، وبعصا

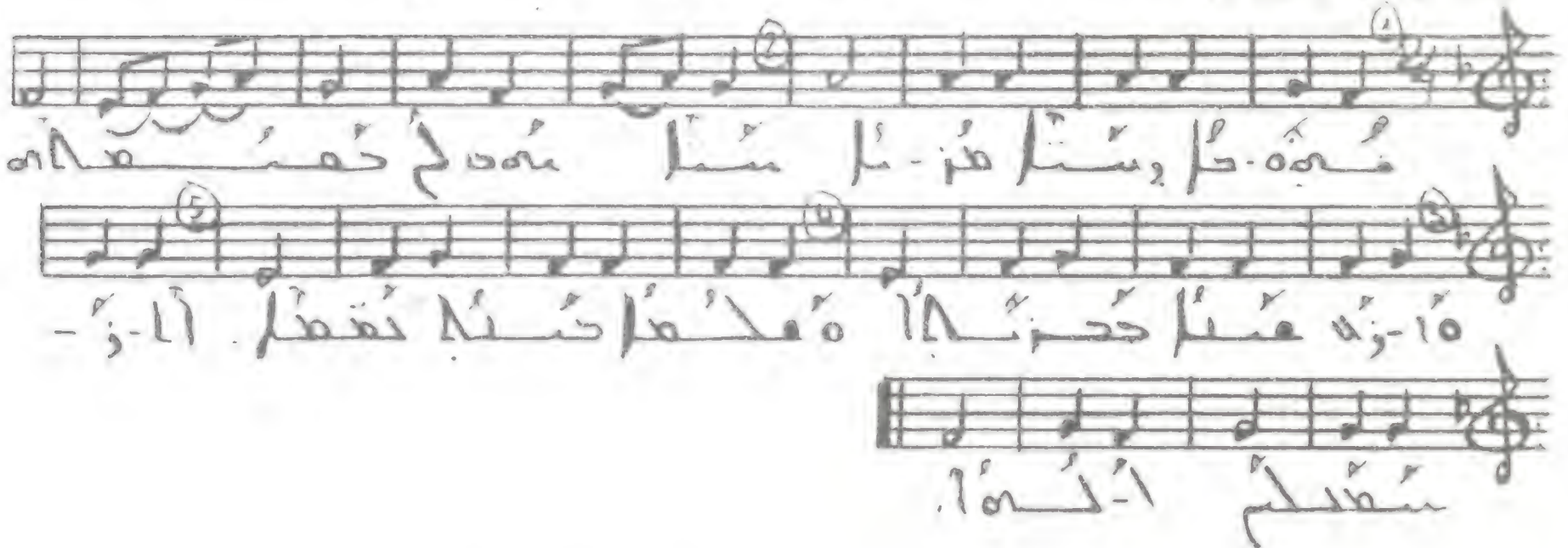
VIVACE ♩ = 168



مُلَا، مَحَبَّتْ حَقَّتْ مَلَا - قَلَا - حَتَّ هُزْ، وَحَبَّتْ
حَبَّتْ مَحَبَّتْ ١ - ١ - حَتَّ - قَلَا - مَحَبَّتْ، لَهْ مَحَبَّتْ
مَحَبَّتْ - ١ - ١ - مَحَبَّتْ - ١ - ١ - مَحَبَّتْ - ١ - ١ - مَحَبَّتْ

مَحَبَّتْ، رَسَتْ مَحَبَّتْ

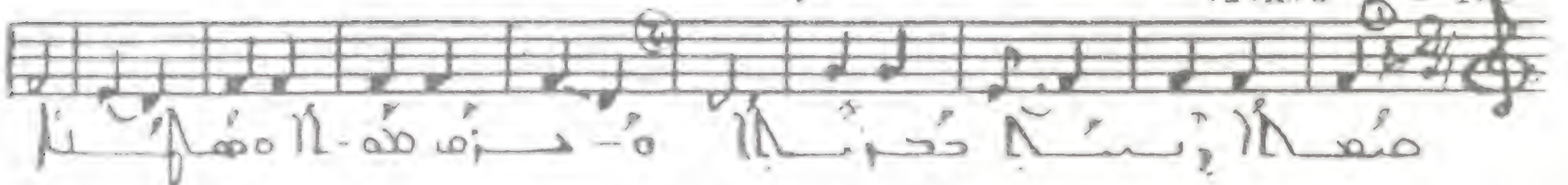
VIVACE ♩ = 168



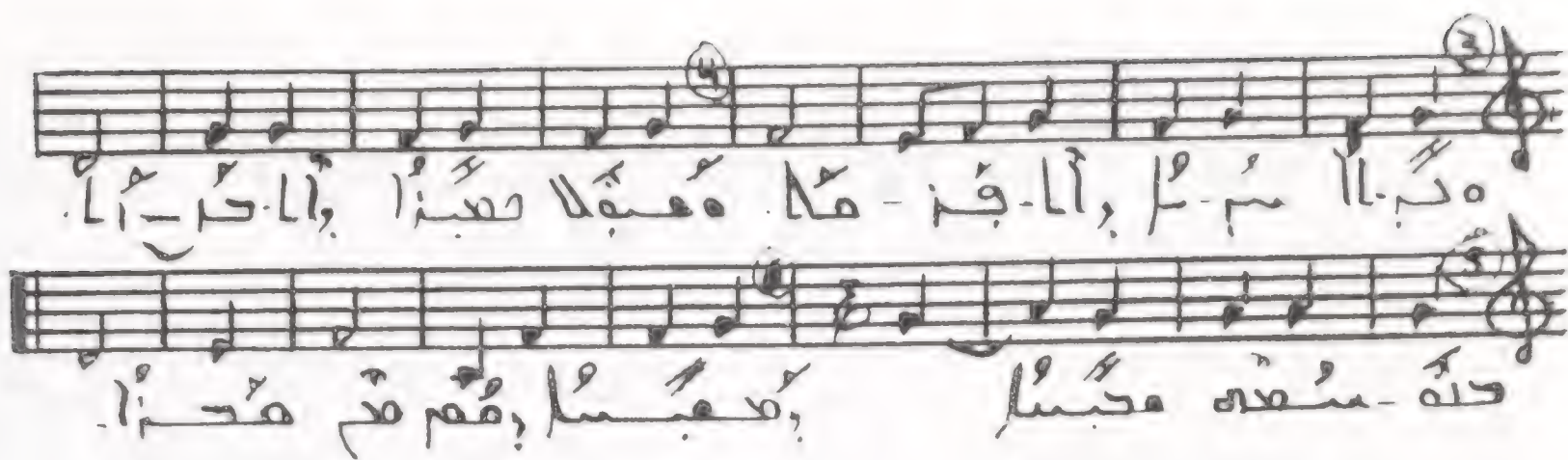
مَحَبَّتْ، رَسَتْ مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ
١ - ١ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ
مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ

مَحَبَّتْ، رَسَتْ مَحَبَّتْ

VIVACE ♩ = 168



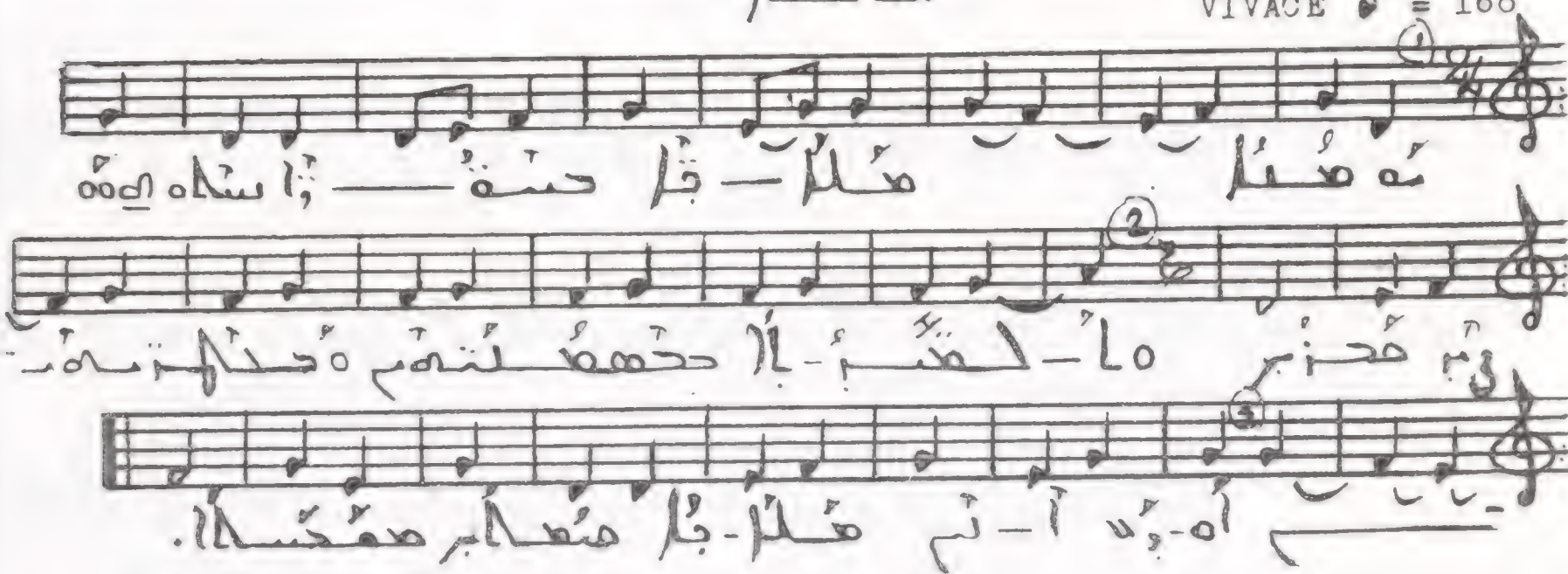
مَحَبَّتْ، رَسَتْ مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ - مَحَبَّتْ



هَكَذَا أَسْمُكُ يَا أَلِيَّ - مَا مَعْبُودًا مَعْبُودًا يَا حَرِيًّا
 حَتَّى سَمِعْتُهُ مَعْبُودًا مَعْبُودًا مَعْبُودًا

مَعْبُودًا

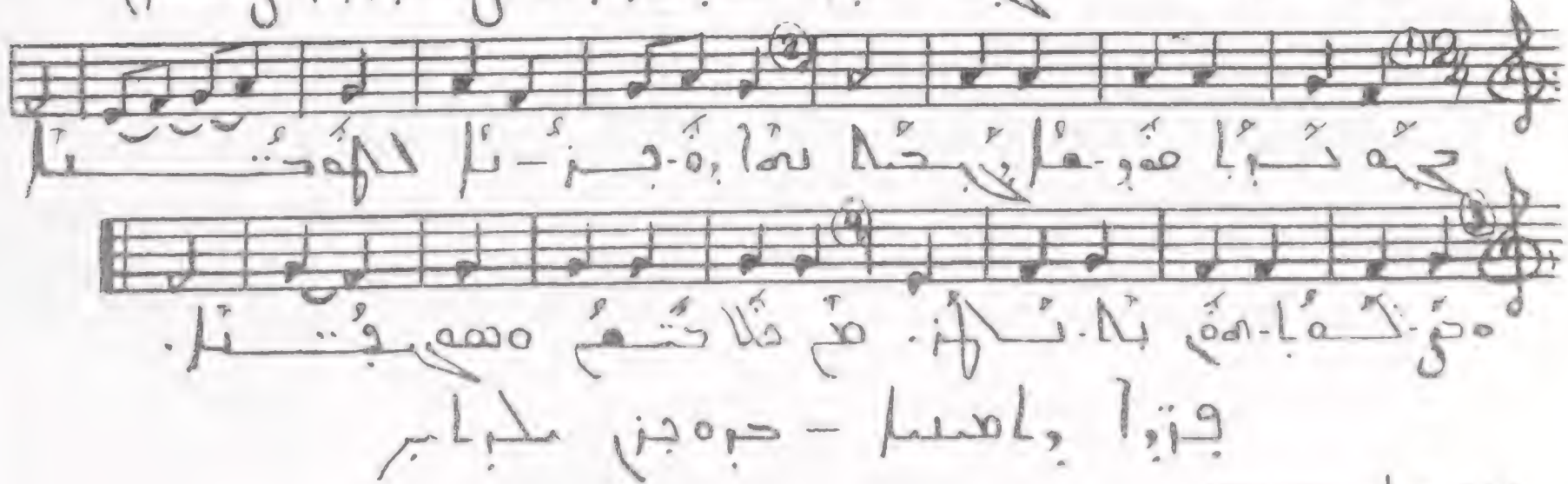
VIVACE ♩ = 168



مَعْبُودًا مَعْبُودًا مَعْبُودًا مَعْبُودًا
 يَا سَيِّدَ الْعَالَمِينَ
 يَا حَقَّيقَ الْوَعْدِ يَا حَقَّيقَ الْوَعْدِ يَا حَقَّيقَ الْوَعْدِ
 يَا حَقَّيقَ الْوَعْدِ يَا حَقَّيقَ الْوَعْدِ يَا حَقَّيقَ الْوَعْدِ

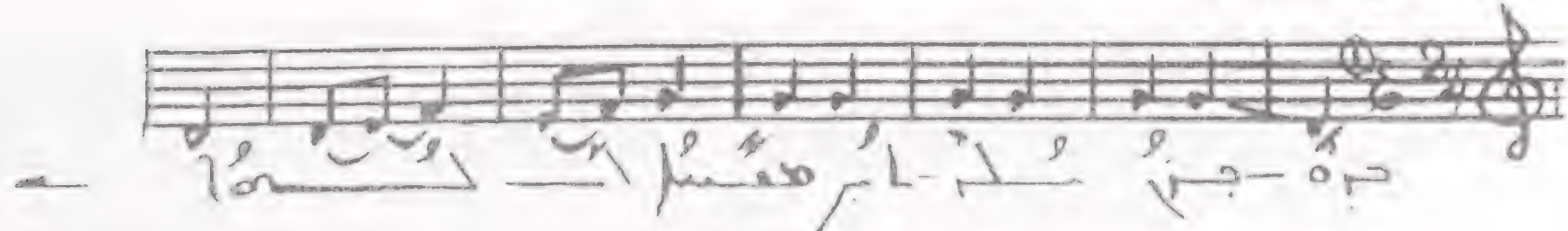
حَجَّجَ حَبَابًا مَعْبُودًا (أَوْ يَحْكُمُ الْوَحْدَانِ)

VIVACE ♩ = 168



حَجَّجَ حَبَابًا مَعْبُودًا مَعْبُودًا مَعْبُودًا
 حَتَّى كَلَّمَكَ يَا نَكِيرًا مَعَ مَا كُنْتُ مَعْبُودًا
 يَا زَاكِيًا يَا زَاكِيًا - حَبَابًا مَعْبُودًا

VIVACE ♩ = 168



حَبَابًا مَعْبُودًا مَعْبُودًا مَعْبُودًا

خدا را حمد و ثناء

ASSAI VIVACE ♩ = 152

حَامِدٌ مُبَجِّدٌ ۝ وَجَدَ ٱللَّهُ قَسْمًا كَرِيمًا ۝ مِمَّنْ
 وَهَبَ كُلَّهُ لَنُوحٍ ۝ لَمَّا رَفَعَ مَقَّةً ۝ قُلْ
 قَسْمًا حَقًّا ۝ لَأَسْأَلَنَّ ٱللَّهَ - سَأْلًا

اَمْجِلًا ۝ وَجَدَ ٱللَّهُ صَمْتًا ۝ حَمْدًا ۝ وَجَدَ

ASSAI VIVACE ♩ = 152

١
قَمَّ - نَ - بَقْ، وَبَاغِلًا هَذَا سُبُّكَ - يَا مَلِكِيَّةً قَبِيحَةً
أُفٍّ أَفٍّ. لَا خُلُقَ، عِبَادُ! لِحَدِّثَةِ لِقَاءِ فُسَيْمٍ هَذِهِ أَلَا -
عِدَّةٌ سَالَا

أحمد بن محمد بن أحمد

ASSAI VIVACE ♩ = 16

Handwritten musical notation on two staves. The first staff contains the lyrics "أَتَمَّ - نَدَ وَأَرْفَعُ لَكَ بَيْتًا مُبَارَكًا لَا أَشْكُ -". The second staff contains the lyrics "وَلَا أَسْأَلُكَ إِلَّا فَحْسِرَةً سَمِ الْإِسْلَامِ".

200, 1000

ASSAI VIVACE ♩ = 15

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The melody is written in a style characteristic of Arabic or Persian music. Below the staff, the lyrics are written in Arabic script: "مَنْ يَنْتَهِزْ حَقَّهُ لَا يَفْشِي" (Man yantahiz haqqahu la yafshi).

اِسْتَعِزْ اَوْ يَا ا-لَ تَدْعُ مَدِينِ الْكَاذِبِ، كَفْ-
مُسَا-

حُبِّ مَدِينِ وَهَجَرِهَا

ASSAI VIVACE ♩ = 152

حُبِّ مَدِينِ وَهَجَرِهَا — نَا يُكَلِّلُ لَّا — مُجَاهِدًا لَا، —
اَلَمْ يَكُنْ لَكُمْ كِتَابٌ هُدًى — اَلَمْ يَكُنْ لَكُمْ كِتَابٌ هُدًى —
اَلَمْ يَكُنْ لَكُمْ كِتَابٌ هُدًى — اَلَمْ يَكُنْ لَكُمْ كِتَابٌ هُدًى —

هَمَّ وَفَحَّ حَبَاهُ لَا اَلْحَمْدُ

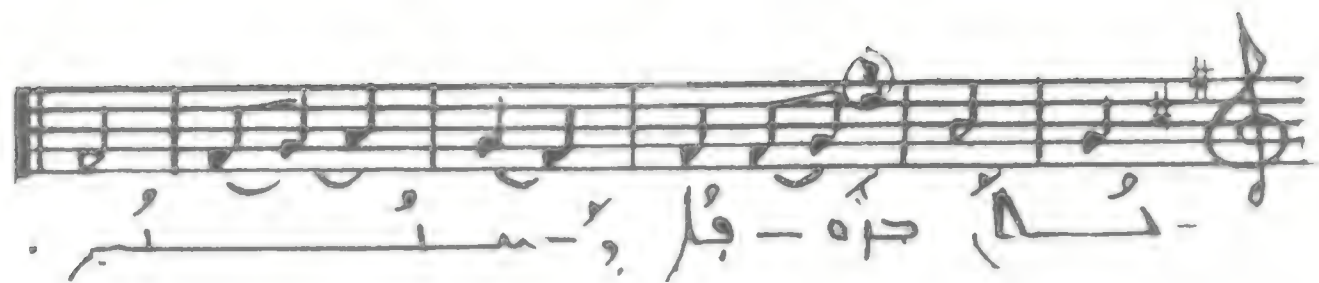
ASSAI VIVACE ♩ = 152

هَمَّ وَفَحَّ حَبَاهُ لَا اَلْحَمْدُ اَلْحَمْدُ اَلْحَمْدُ اَلْحَمْدُ
هَمَّ وَفَحَّ حَبَاهُ لَا اَلْحَمْدُ اَلْحَمْدُ اَلْحَمْدُ اَلْحَمْدُ
اَلْحَمْدُ اَلْحَمْدُ اَلْحَمْدُ اَلْحَمْدُ اَلْحَمْدُ اَلْحَمْدُ

اَلْجَنَّةِ هَذَا

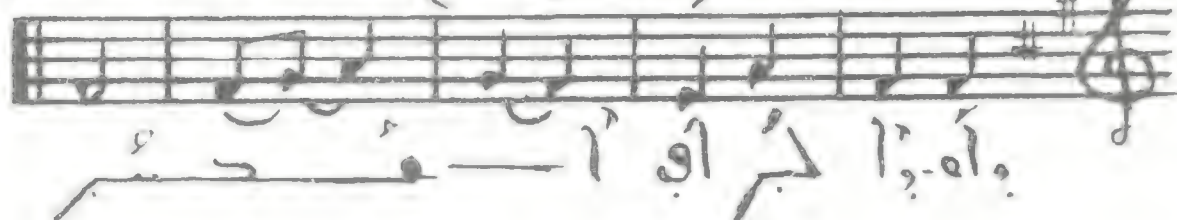
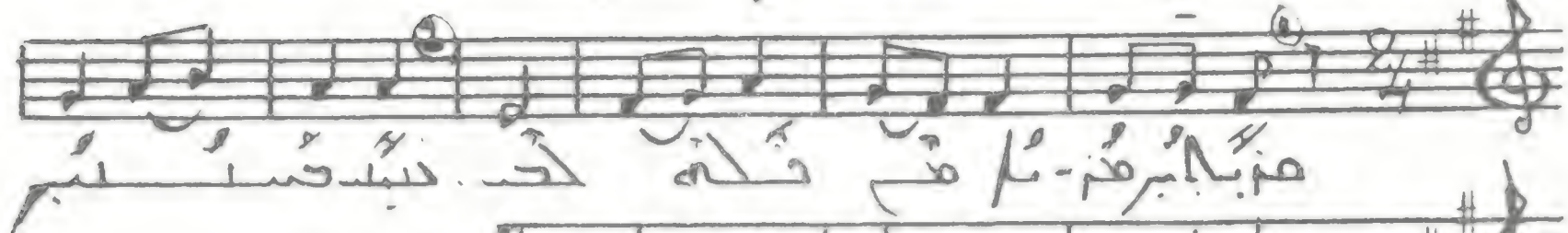
ALLEGRO ASSAI ♩ = 144

اَلْجَنَّةِ هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا
اَلْجَنَّةِ هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا
اَلْجَنَّةِ هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا هَذَا



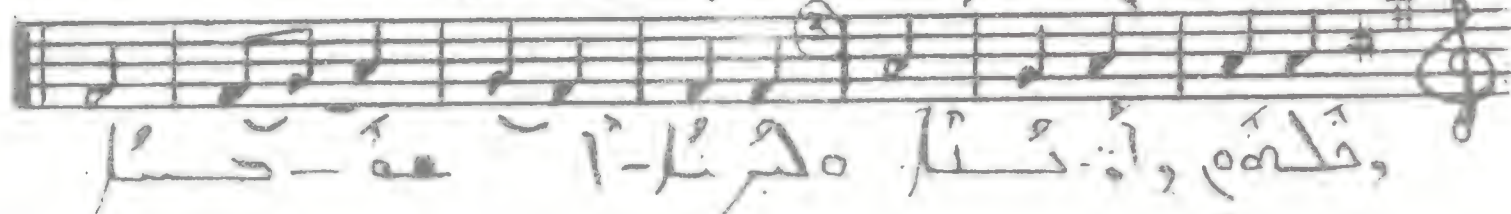
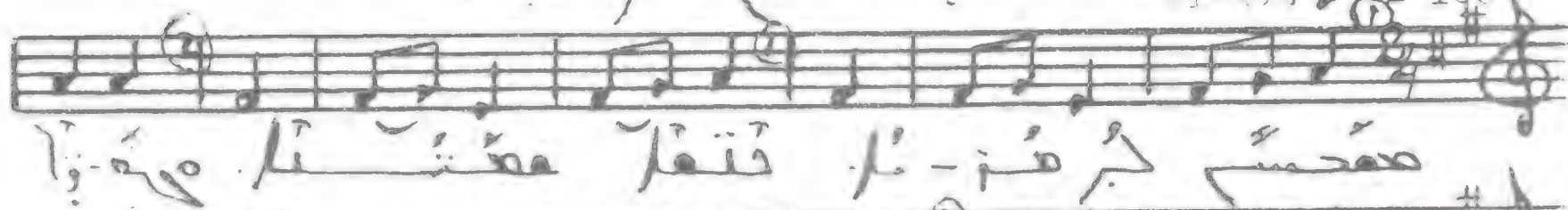
مَنْ يَسْأَلُكَ حَيَاةً

ALLEGRO ASSAI = 144



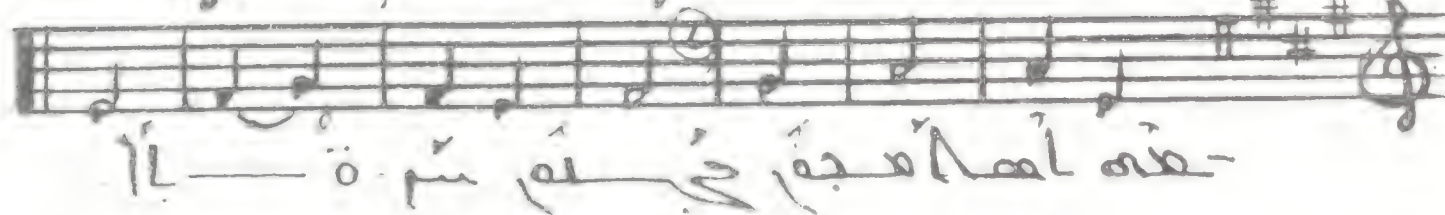
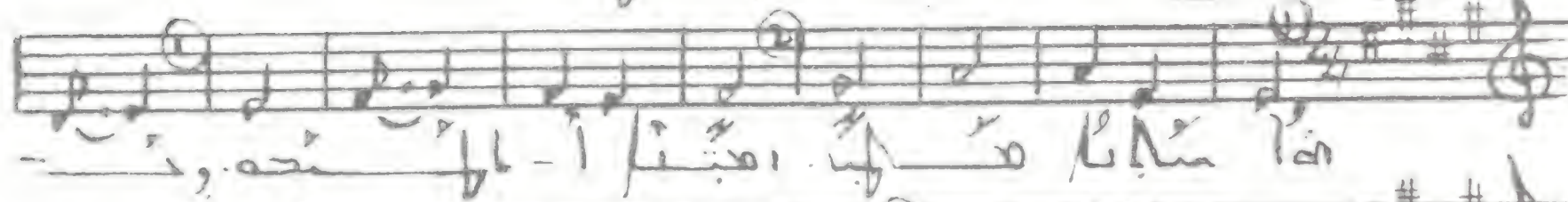
مَنْ يَسْأَلُكَ حَيَاةً

VIVACE = 160



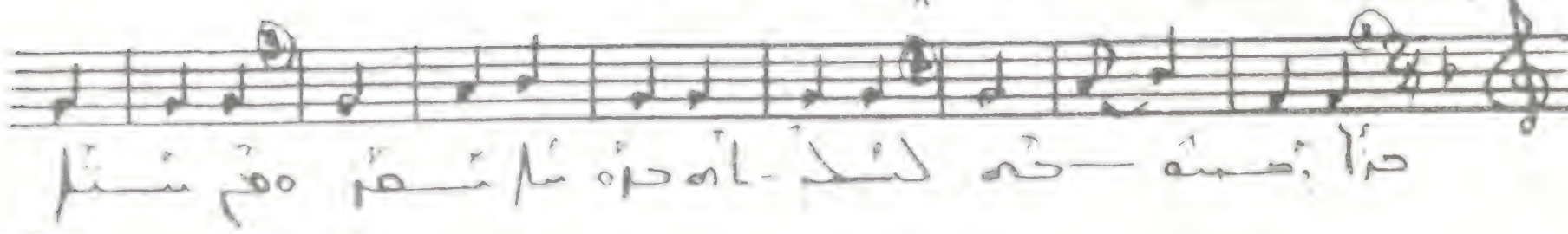
أَوْ يَا كَرِيمًا

ALLEGRO = 132



حَيَاةً وَحَيَاةً

ASSAI VIVACE = 144



مَقْصِدًا لِلْ— طَلِّحْنَا وَلَدِيَّةً بِمَعْنَى — طَلِّحْنَا

عصر صبحیہ ۱، صلا قیل - (۱۵ حصہ ۱، صلا صبحیہ ۱)

ALLEGRO  = 132

Handwritten musical score for the song "Qul Hadebiha". The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in Arabic script below the notes. The first staff begins with a circled '2' above the first measure. The second staff has a circled '3' above the first measure. The third staff has a circled '4' above the first measure. The fourth staff has a circled '5' above the first measure. The lyrics are: "مَقْرُوءٌ هَدْيًا، مَلَأَ قَلْبًا هَدْيًا هَدْيًا مَقْرُوءٌ" (Maqrū'ūn ḥadīyan, malā qalbān ḥadīyan ḥadīyan maqrū'ūn). The score ends with a double bar line.

These No 1a 11

ASSAI VIVACE ♪ = 152

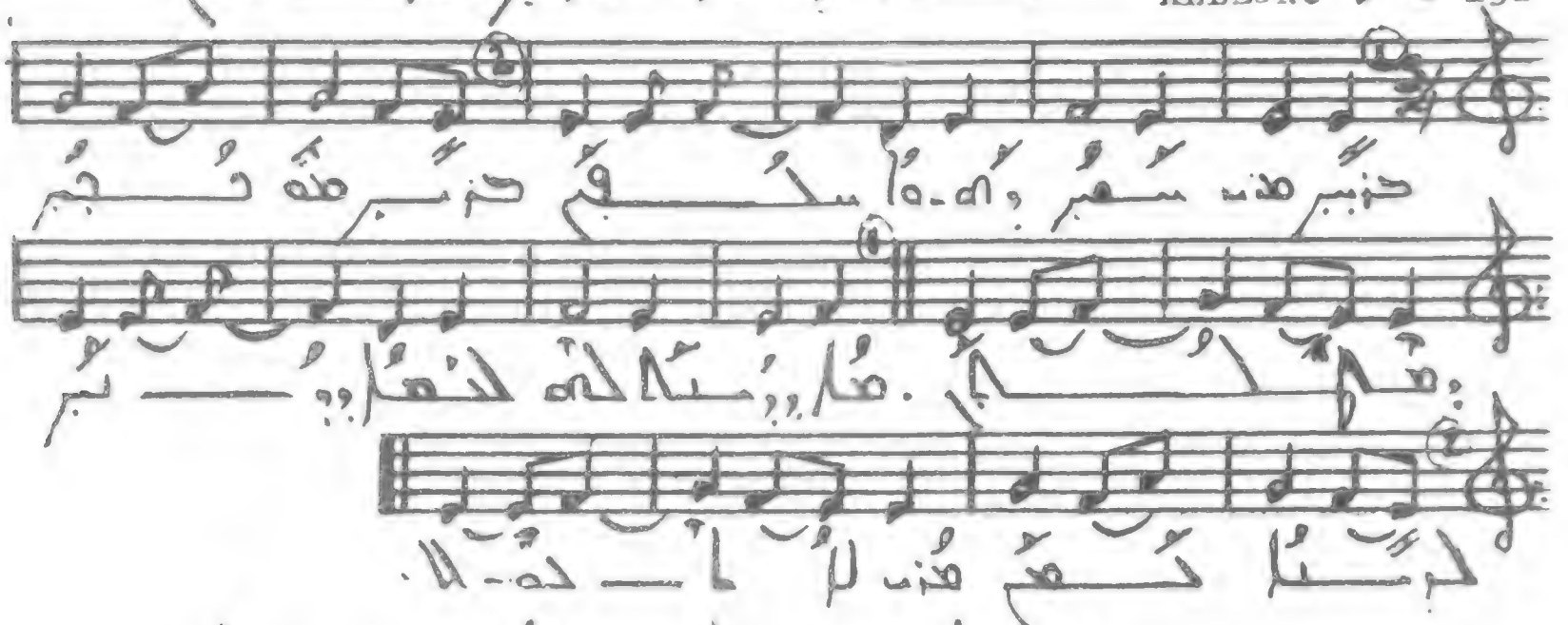
11/11/11

ASSAI VIVACE ♪ = 152

[illegible]

حصہ ۱، حصہ ۲: خزیر علیہ

ALLEGRO ♩ = 132



الحمد لله رب العالمين - محمد بن عبد الله

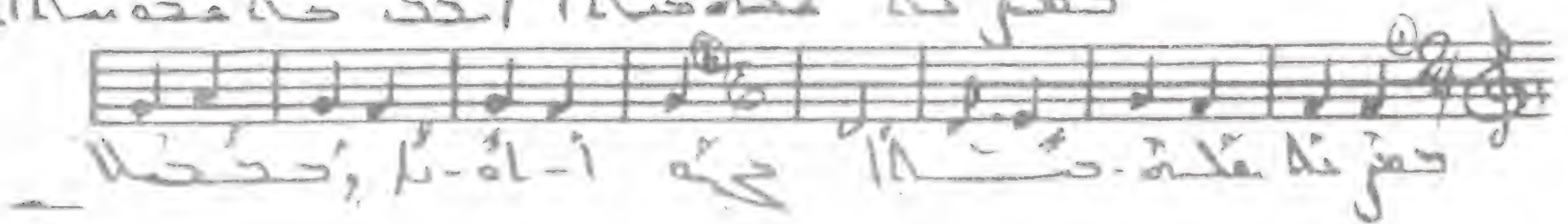
ALLEGRO ♩ = 138



14; 2

(1) $\frac{1}{2}$ of the whole

ASSAI VIVACE



(2)
 لَأَنَّا الْكَاثِبُ لَشَفْعٍ مِّنْكُمْ
 - يَا حَكِيمُ لَا تَهِنْ يَا حَكِيمُ لَا تَهِنْ
 مَنُوبٌ هَؤُلَاءِ - مَنُوبٌ هَؤُلَاءِ - مَنُوبٌ هَؤُلَاءِ

منازل در : ۱۲

ASSAI VIVACE ♩ = 152

[illegible]

الحاج: لا لا مع صفة

ASSAI VIVACE ♩ = 152

لا شفاء في دوائهم ولا ينفعهم دوائهم ولا ينفعهم دوائهم ولا ينفعهم دوائهم
 لا شفاء في دوائهم ولا ينفعهم دوائهم ولا ينفعهم دوائهم ولا ينفعهم دوائهم

اسماء: بوجہ حجاب۔ اے طبعِ حسّہ سے، اللہ

VIVACE ♪ = 176

Highly Nil

VIVACE ♩ = 176

Handwritten musical score for "Hail to the Chief" in G major, 2/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The lyrics are written below the notes in Arabic script.

صَمِّحْ يَا مُرِيدًا مُلَا، قَلَا لَمَعِ مَلَا -

حَرَا لَمَعًا، قَرَا مَلَا حَرَا، قَرَا مَلَا حَرَا -

مَكْرَمًا، قَرَا مَلَا حَرَا -

VIVACE ♩ = 176

کبریا و انصاف

VIVACE ♪ = 178

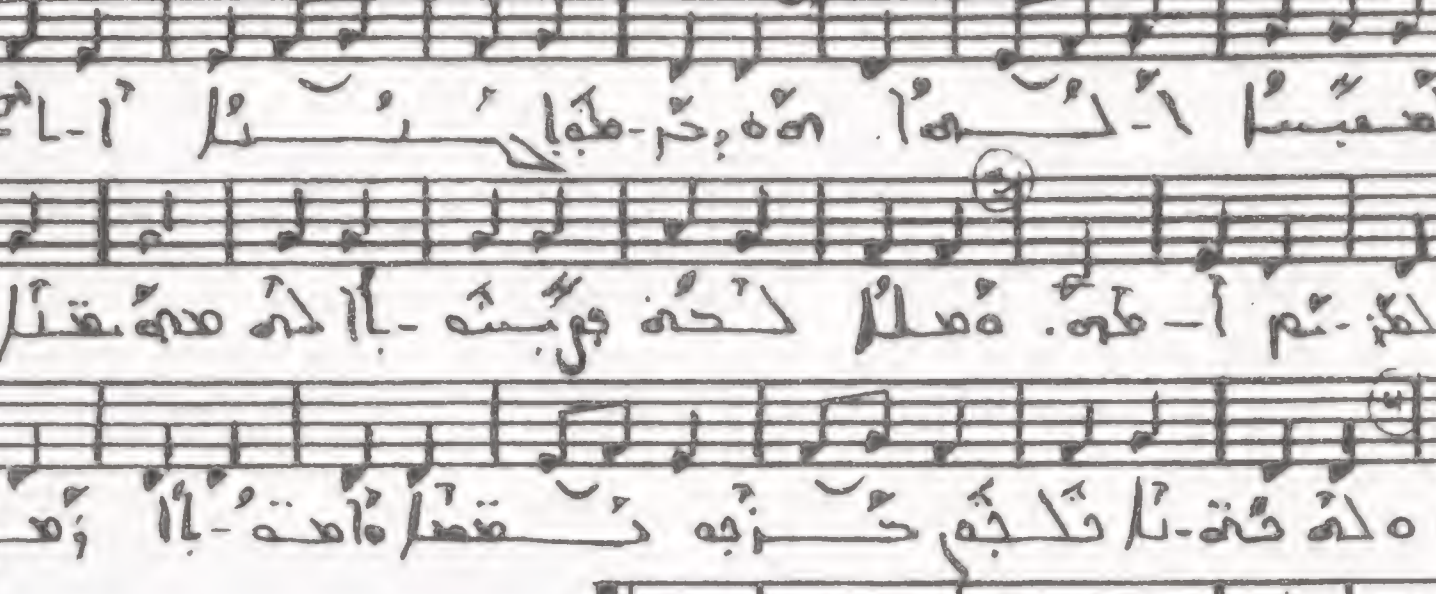
للاداء، الجلب

UTVACE $\Delta = 176$

Handwritten musical score for 'Al-Fatiha' in Arabic script. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in Arabic script below the notes. The first staff begins with a circled '2' above the first measure. The second staff has a circled '4' above the fourth measure. The third staff has a circled '5' above the fifth measure. The fourth staff has a circled '6' above the sixth measure. The lyrics are:
 لا إِلَهَ إِلَّا أَنْتَ، الْحَيُّ الْقَيُّومُ، لَا تَأْخُذُكَ نَوْمٌ وَلَا نَوْمٌ، لَا يَكُنْ لَكَ فِتْنَةٌ وَلَا يَكُنْ لَكَ فِتْنَةٌ، أَنْتَ الْغَنِيُّ الْغَنِيُّ، أَنْتَ الْمَلِكُ الْمَلِكُ، الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ.

مجلس: مجلس

PRESTO ♭ = 184


 اَلْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِينَ
 الرَّحْمٰنِ الرَّحِيْمِ
 مَلِكِ يَوْمِ الدِّينِ
 اِيْمٰنًا بِمَا نَزَّلَ
 فِي الْكِتٰبِ
 اَللّٰهُمَّ صَلِّ وَسَلِّمْ
 عَلَى نَبِيِّنَا مُحَمَّدٍ
 وَعَلَىٰ اٰلِهِ
 وَصَحْبِهِ
 وَسَلَّمَ

ملاحظات:

ASSEAI VIVACE ♪ = 152

Handwritten musical score for the song "Al-Hamdu Lillah" (Praise to Allah). The score is written on five staves, each containing Arabic lyrics and musical notation. The lyrics are:

أَلْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ
 وَالْحَمْدُ لِلَّهِ الَّذِي هَدَانَا
 لِهَذَا وَمَا كُنَّا لِنَهْتَدِيَ لَوْلَا
 هُدَى اللَّهِ أَكُنَّا لَمُذِلِينَ

The score includes numbered measures (1 through 17) and a final measure (18) at the bottom right. The musical notation is in a traditional Arabic style, using a system of dots and lines to represent pitch and rhythm.

فصل ۱۰

ASSAI VIVACE $\text{♩} = 152$

فِي - حَقِّهِ - مِمَّنْ عَدُوَّهُ - أَلَا - بِحَقِّهِ حَتُّهُ -

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes. Below the staff, the corresponding Arabic text is written in a cursive script: **لَمْ يَكُنْ لَكَ مَوْلَا، مَوْلَا أَبَا**

بسمه تعالی

VIVACE ♩ = 168

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اعبى: لعنف الامم

VIVACE ♩ = 168

الحبيب: هذا كما نعت
هذا أنا فقد
ما، حلة حبه من ا- د حبله شفا
ا- ميا: واه نه حلية - واه حبيلين هه قدس ا-

١٠٠، ١٠١ من حب متبا

VIVACE ♩ = 168

وَمِنْ مَعِ حَيَاتٍ مَشْأَا هُتَسَفَا، - عَهْدَ لَهْ- أَلْ قُد- نَرْ

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How old, now;

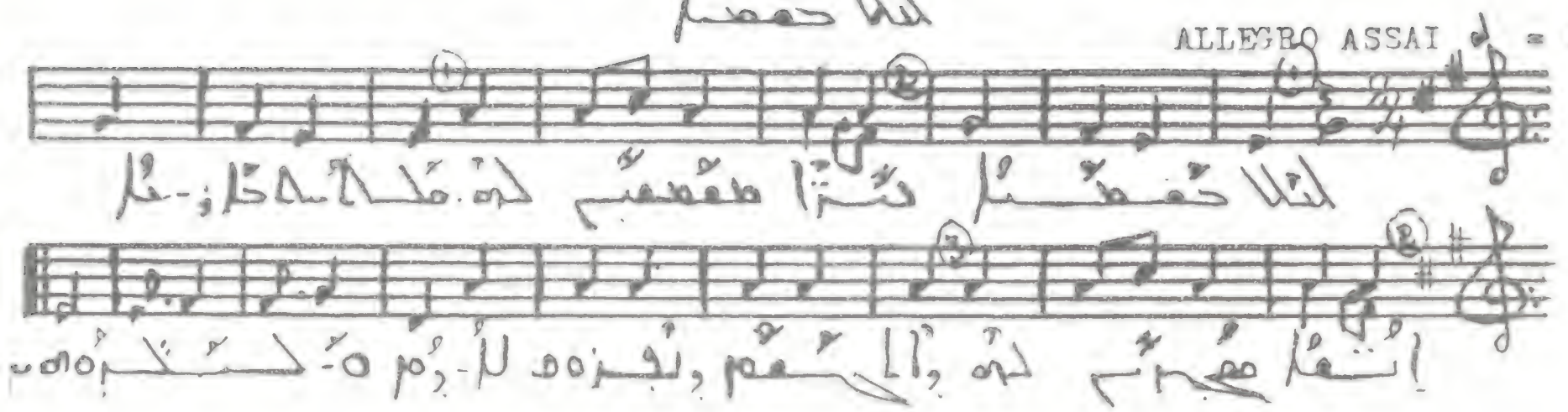
وَخُذْهُ وَهْ سُمْرًا لَمْ يَكُنْ كَمَا سَتَرْتَهُ وَمَعْلَا مَفْعَلًا
 مَعْلَا مَفْعَلًا مَقْفَلًا وَحِكْمَهُ نَا سِرًا سِرًا مَعْلَا مَفْعَلًا
 مَعْلَا مَفْعَلًا مَقْفَلًا مَقْفَلًا مَقْفَلًا مَقْفَلًا

لافت - جہاں

وَقَدْ جَاءَ الْوَحْيُ بِالْمَلَكِ الْمَكِينِ
إِذْ جَاءَكَ الْمَلَكُ بِالْحَقِّ الْبَيِّنِ
قُلْ هُوَ الْقُدُّوسُ الَّذِي فِي يَدَيْهِ الْمَقَالِيدُ

لَا حَمْدَ

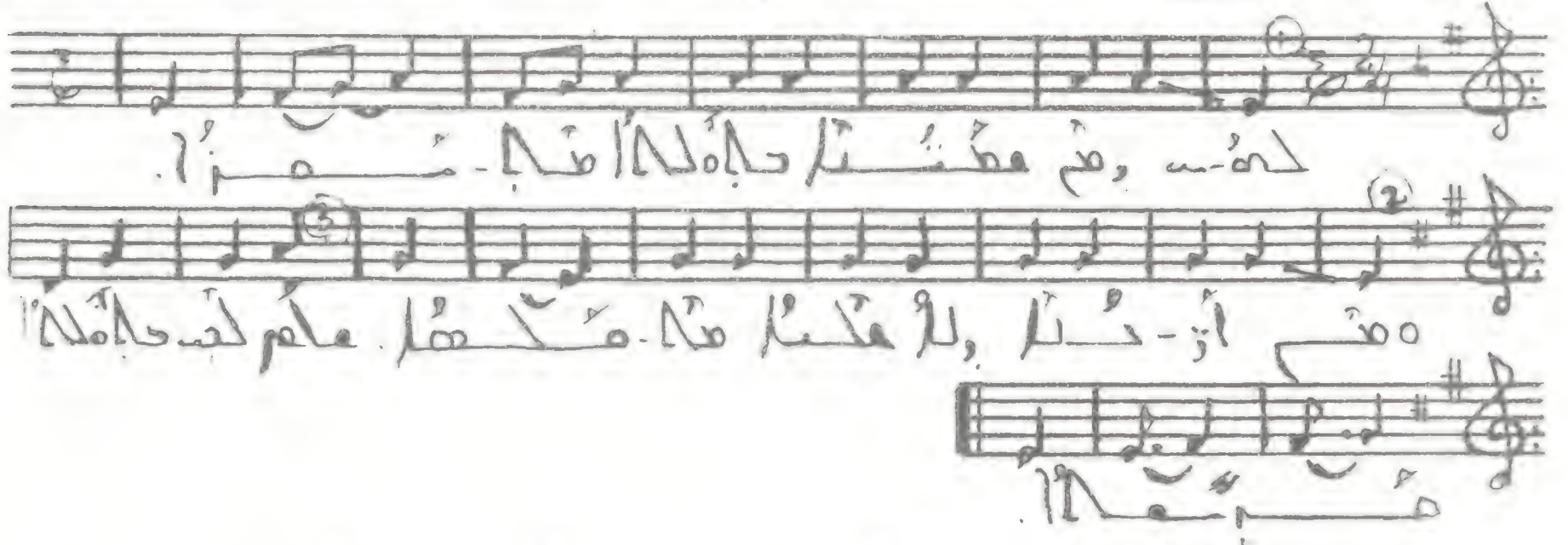
ALLEGRO ASSAI ♩ = 14



لَا حَمْدَ إِلَّا حَمْدُكَ يَا ذَا الْجَلَالِ وَالْإِكْرَامِ

لَا إِلَهَ إِلَّا أَنْتَ

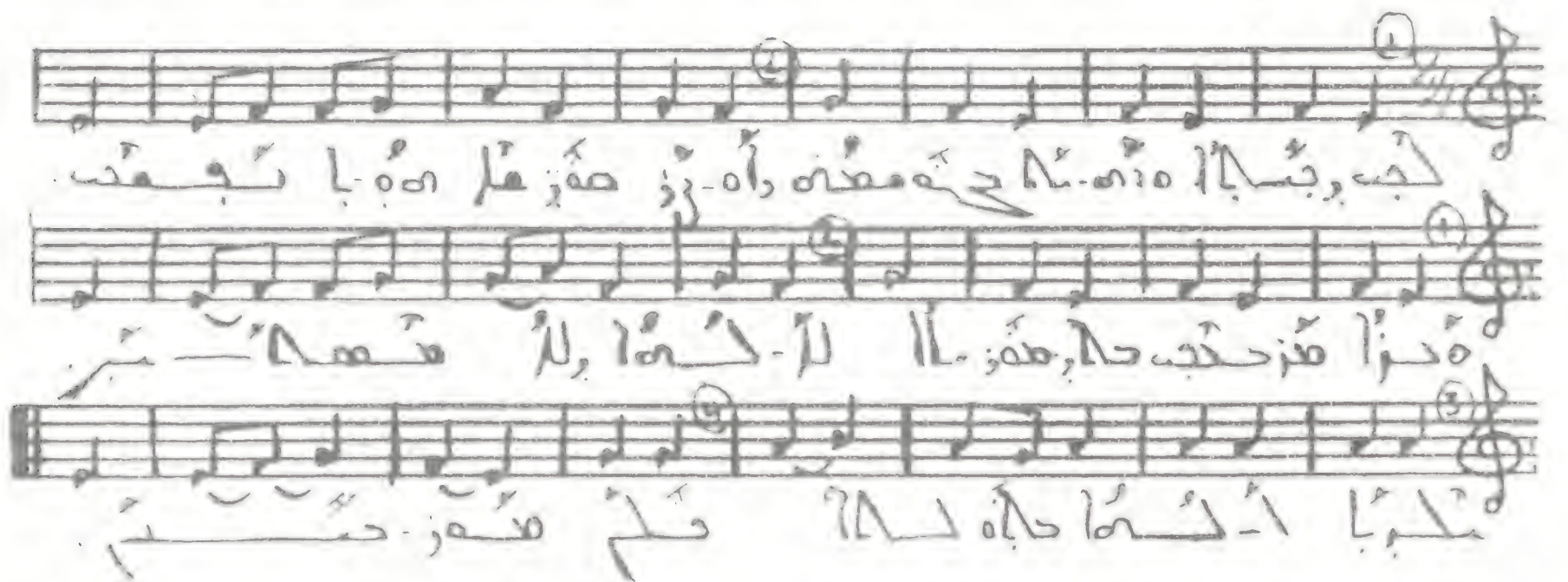
ALLEGRO ASSAI ♩ = 14



لَا إِلَهَ إِلَّا أَنْتَ يَا ذَا الْجَلَالِ وَالْإِكْرَامِ

أَلَمْ يَكُنْ لَكَ الْوَحْدَانِيَّةُ الْأُولَى

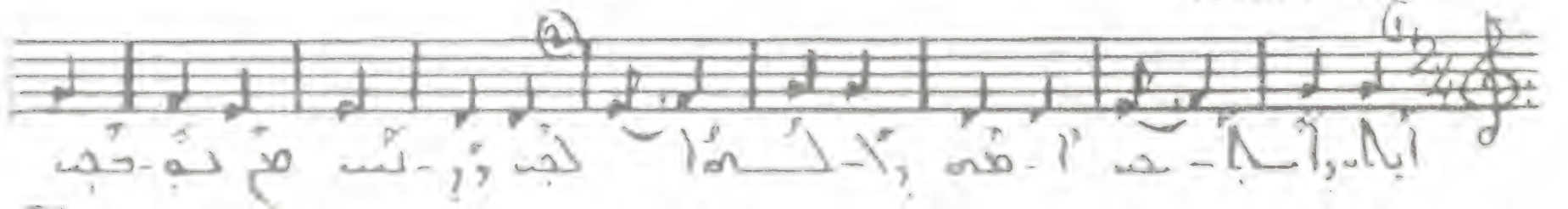
VIVACE ♩ = 152



أَلَمْ يَكُنْ لَكَ الْوَحْدَانِيَّةُ الْأُولَى

أَلَمْ يَكُنْ لَكَ الْوَحْدَانِيَّةُ الْأُولَى

VIVACE ♩ = 152



أَلَمْ يَكُنْ لَكَ الْوَحْدَانِيَّةُ الْأُولَى

(3)

وَسُورَةُ قَمْعًا دَا - وَفَقَّة - آ. مَعْبُورًا - كُورًا

وَر - نَسْ قَمْعًا - مَسْمُومًا - كَلِمًا

لحم يا الله حيا حيا

VIVACE ♩ = 152

لحم يا - كُورًا حيا حيا - مَسْمُومًا - كَلِمًا

بِأَلَمٍ مَقْسُومٍ

وحيا: لب يا الله

VIVACE ♩ = 160

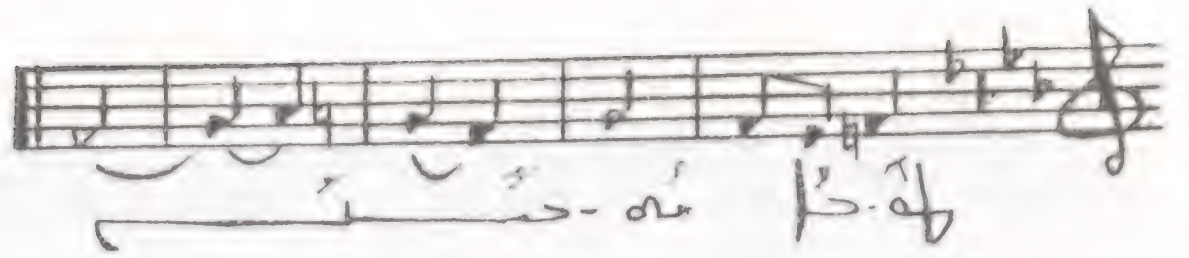
لحم يا - كُورًا حيا حيا - مَسْمُومًا - كَلِمًا

وَبِأَلَمٍ مَقْسُومٍ

أبر حيا حيا

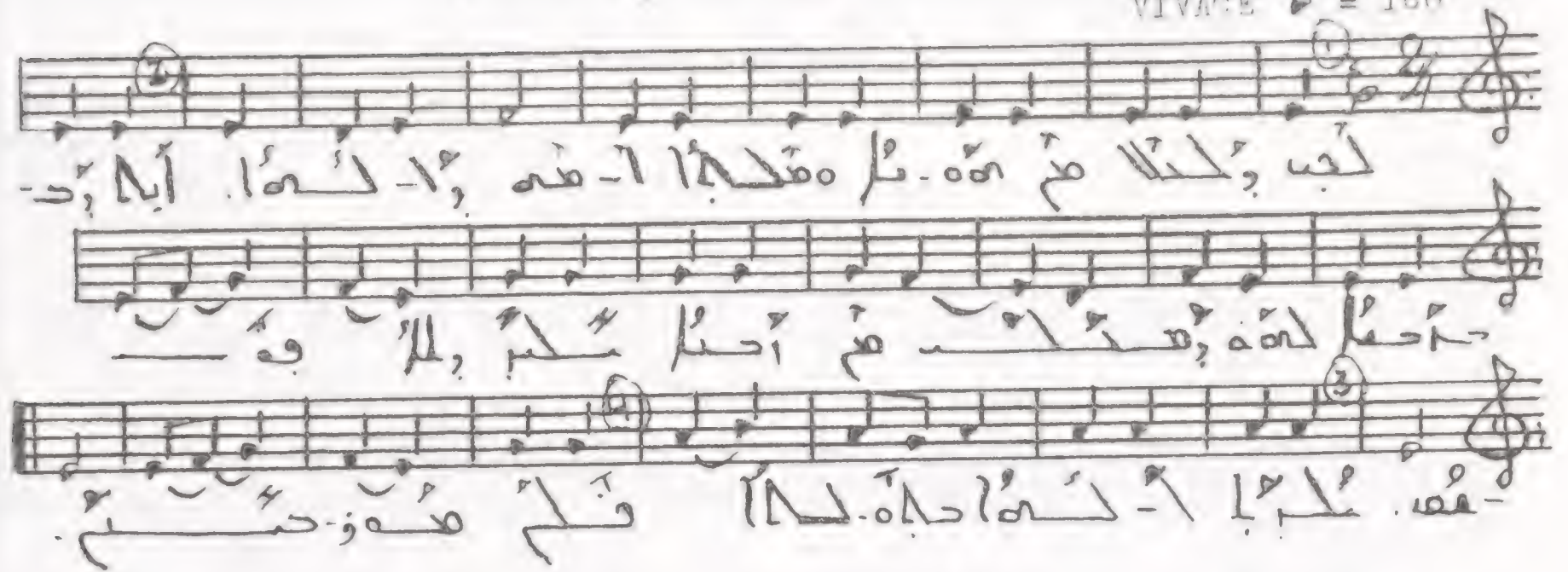
VIVACE ♩ = 176

أبر حيا حيا - كُورًا حيا حيا - مَسْمُومًا - كَلِمًا



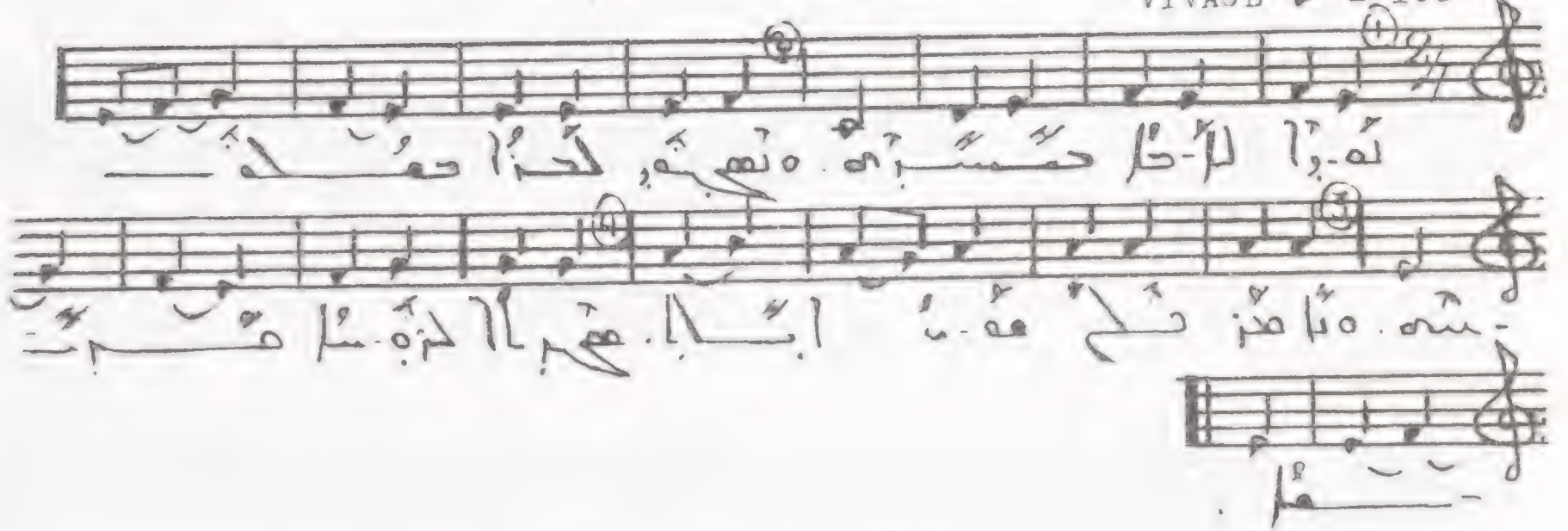
لَبَّكُ يَا مَوْلَانَا

VIVACE ♩ = 168



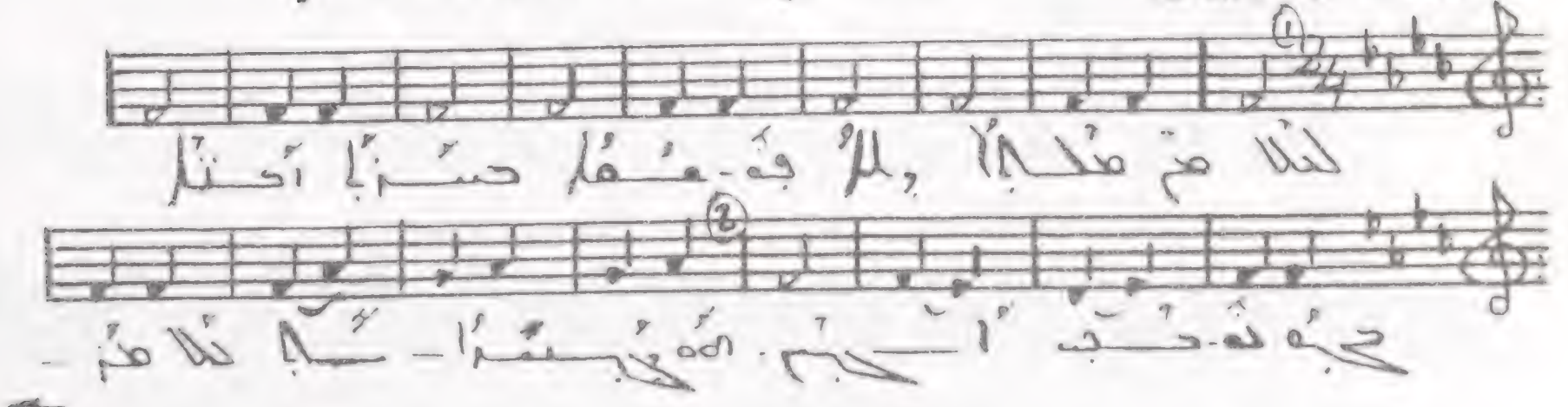
لَبَّكُ يَا مَوْلَانَا

VIVACE ♩ = 168



لَبَّكُ يَا مَوْلَانَا

VIVACE ♩ = 168



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حرف ص م ص

VIVACE ♩ = 168



 قَدْ صَغِرَ صَغِيرٌ مِّنْهُمْ فَهُوَ حَسْبُ لَنَا الْكَمَالُ

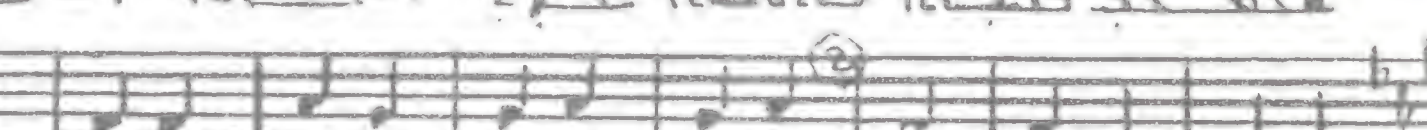

 حَالَةً لَّنَا هَلْهَلَهُ، فَتَبِ أَلَمْ تَحْمَدْهُ هُبَّ

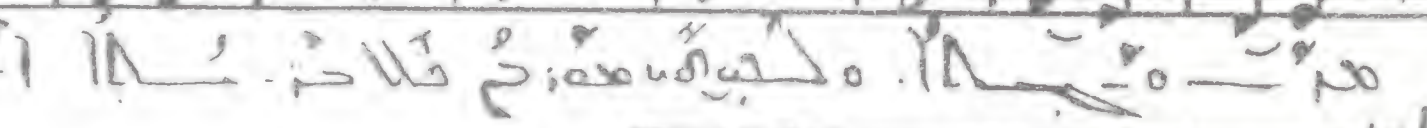

 سُبْحَانَ مَقَامِ سُبْحَانَ

11/11/11

VIVACE ♪ = 168


 مُؤَدِّ صَبَّحًا حَمْدًا لِّمَلِكٍ أَعْزَمًا - مَلِكًا


 مَدِّ - هَيْبًا. وَلِكَبِيرَتِهِ قَلْبًا أَعْزَمًا


 لَهُ - وَبِأَمْرِهِ حَمْدًا - مَسْمُورًا

، انا و خدیجه

VIVACE ♩ = 169

١- اَفِئِدْ حَتْمُفْه- اَلَا مَه فُجَا، اَحْلَا مَه مَه
 زَت لَلَا- اَمْ فُفْه- اَلَا لَمَّا

حباً إلهاً معجزة

VIVACE ♩ = 168

حُبُّهَا إِلَهُاً مُعْجِزَةً، بِخَلْقِهَا لِلْأَنْحَاءِ، وَمَعْرِفَتِ حُبِّ
 الْمَلِكِ إِلَهُاً أَبَدِيًّا، حُبِّ فَتَاكِهَا، مَعْرِفَتِ الْإِسْقَافِ وَحُدُ
 لَمُوهَا، مَعْرِفَتِ الْإِسْلَامِ، تَدَبُّرِ الْهَيْكَلِ وَتُسْمِيَةِ

لَهُوَ وَالْإِلَهِ

VIVACE ♩ = 168

لَهُوَ وَالْإِلَهِ - بِأَسْمَاءِ حَبْلِهِ، وَبِأَسْمَاءِ حَبْلِهِ -
 وَبِأَسْمَاءِ حَبْلِهِ، وَبِأَسْمَاءِ حَبْلِهِ -
 وَبِأَسْمَاءِ حَبْلِهِ، وَبِأَسْمَاءِ حَبْلِهِ -
 وَبِأَسْمَاءِ حَبْلِهِ، وَبِأَسْمَاءِ حَبْلِهِ -

مع الله واجه باب

VIVACE ♩ = 160

مَعَ اللَّهِ، رَاقِبًا، تَدَبُّرًا، وَبِأَسْمَاءِ حَبْلِهِ -
 وَبِأَسْمَاءِ حَبْلِهِ، وَبِأَسْمَاءِ حَبْلِهِ -
 وَبِأَسْمَاءِ حَبْلِهِ، وَبِأَسْمَاءِ حَبْلِهِ -
 وَبِأَسْمَاءِ حَبْلِهِ، وَبِأَسْمَاءِ حَبْلِهِ -

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

فلا تعجل بحسب

إسماء

VIVACE ♩ = 152

قَالَ اللَّهُ مَا هَؤُلَاءِ إِلَّا أَجْنَابٌ مُنَادُواهُمْ بِأَسْمَائِهِمْ

امضا: لکھنؤ کالج

VIVACE ♪ = 152

١٠
 لَعَلَّكَ تَابِعًا لِي يَا - حَسْبُكَ وَمَا لَكَ - وَتُتَمِّمُ -
 وَتُحِبُّهُ مَحَبَّةً يَا - مَلَأَ - لَكَ حُبَّاهُ مَا مَلَأَ
 أَمَّ - يَا أَلَا - سَمِعَ لِقَاءَ مَنْ هَمَّهُ - طُ - مَلَأَ مَدَّةً - (١٣)
 نَ - حَسْبُكَ يَا - مَلَأَ - قَلْبُكَ هَمُّكَ

میں نے اسے

VIVACE ♩ = 176

Handwritten musical score for a piece titled "Qasida" by "Al-Fayyaz". The score is written on three staves with Arabic lyrics. The first staff has a circled "2" above it, and the second staff has a circled "3" above it. The lyrics are: "مَهْ وَحَسْبُ قَسَمٍ لِلَّهِ مَا نَكْرَاهُ نَفْسًا - يَا أَيُّهَا الْمَوْجِدُ فَحَسْبُ" on the first staff, and "وَبِأَسْمَاءَ وَنَسْلٍ نَفْسًا - يَا أَيُّهَا الْمَوْجِدُ فَحَسْبُ" on the second staff. The third staff is partially visible at the bottom.

مرحمر - مرمر - مرمر

VIVACE ♩ = 160

[illegible]

لَهُ - مَدْحًا نَبِيًّا حَقًّا حَقًّا هُوَ -
 لَمْ يَلِدْ - اِنَّ هُوَ لَكُم نَبِيٌّ مَّلَكًا - قُلْ هَقُّهُ لَكُمْ
 هُوَ لَكُمْ - اِنَّ هُوَ لَكُم نَبِيٌّ مَّلَكًا - قُلْ هَقُّهُ لَكُمْ
 هُوَ لَكُمْ - اِنَّ هُوَ لَكُم نَبِيٌّ مَّلَكًا - قُلْ هَقُّهُ لَكُمْ
 هُوَ لَكُمْ - اِنَّ هُوَ لَكُم نَبِيٌّ مَّلَكًا - قُلْ هَقُّهُ لَكُمْ
 هُوَ لَكُمْ - اِنَّ هُوَ لَكُم نَبِيٌّ مَّلَكًا - قُلْ هَقُّهُ لَكُمْ

اسمها - ما، وما الى

VIVACE ♩ = 160

مَا، وَمَا اِنَّ كَمُتَلَّ - هُوَ - هُوَ -
 خَلَا قَهُ نَبِيًّا - مَا، وَمَا اِنَّ كَمُتَلَّ - هُوَ -
 هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ - هُوَ -
 مَا، وَمَا اِنَّ كَمُتَلَّ - هُوَ - هُوَ - هُوَ - هُوَ -
 مَا، وَمَا اِنَّ كَمُتَلَّ - هُوَ - هُوَ - هُوَ - هُوَ -

قلا بستا

ملا مرصا بستا : جه مد حلال

LARGUETTO ♩ = 62

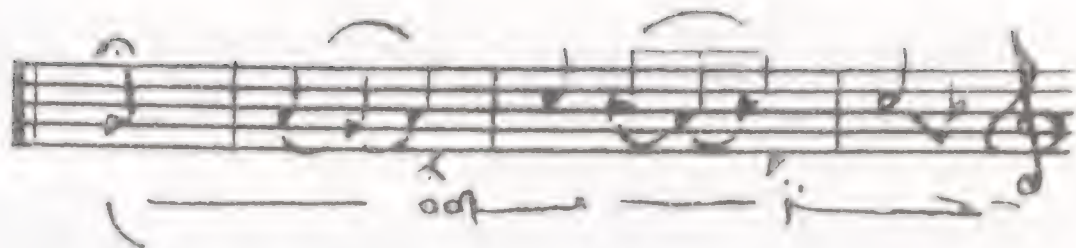
Handwritten musical score for the piece "Qalabista" (قلا بستا). The score is written on ten staves, each containing a line of Arabic lyrics. The tempo is marked "LARGUETTO" with a quarter note equal to 62 beats per minute (♩ = 62). The time signature is 2/4. The lyrics are: "ملا مرصا بستا : جه مد حلال", "ثم فلاحه -", "و حننا بقت", "ن -", "جز -", "حننا بقت", "ن -", "و حننا بقت", "ن -", "و حننا بقت". The score includes various musical notations such as notes, rests, and accidentals. There are also circled numbers (1, 2, 3, 4, 5) indicating specific measures or phrases within the music.

Handwritten musical score for a vocal piece, page 68. The score consists of eight staves of music. The notation includes various note values, rests, and dynamic markings. There are several circled numbers (2, 5, 5, 6, 7) indicating specific measures or phrases. The lyrics are written in Arabic script below the staves.

لأننا نريد أن نعلم

ALLURETTO = 1

Continuation of the handwritten musical score from the previous page. It consists of three staves of music. The notation includes various note values, rests, and dynamic markings. There are several circled numbers (1, 4, 2) indicating specific measures or phrases. The lyrics are written in Arabic script below the staves.



ملک : پاکستان ۱۰۵۱۵

LARGHETTO $\text{♩} = 60$

Ad Libitum.

Handwritten musical score for a piece titled "Ad Libitum". The score is written on ten staves, each containing musical notation and Arabic lyrics. The lyrics are: "وَمِنْ ثَمَرَاتِ النَّخْلِ وَمِنْ ثَمَرَاتِ الدِّهْنِ وَزَيْتُونَةٍ تَقَوَّيْنَا إِلَيْهَا وَالنَّخْلَ الْأَثَرَ". The score includes various musical notations such as notes, rests, and bar lines. There are also numbered measures (1 through 6) and some additional markings like "و" and "و" at the end of the staves.

وحيدا : عزاله مني

ALLEGRO = 70

Handwritten musical score for the piece "وحيدا : عزاله مني" (Alone: My Departure). The score is written on ten staves, with the first five staves corresponding to the tempo marking "ALLEGRO = 70" and the last five staves corresponding to "PIU ANIMATO = 108". The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Arabic script below the staves.

Handwritten lyrics (Arabic):

وحيدا : عزاله مني
وحيدا : عزاله مني
وحيدا : عزاله مني
وحيدا : عزاله مني
وحيدا : عزاله مني
وحيدا : عزاله مني
وحيدا : عزاله مني
وحيدا : عزاله مني
وحيدا : عزاله مني
وحيدا : عزاله مني

Tempo markings:

ALLEGRO = 70
PIU ANIMATO = 108
PRIMO TEMPO



محمدا : اوهي : انا

ANDANTE ♩ = 72



اسماء: یہ ہے حکماء جمعاً، احمل

ALLEGRETTO $\Delta = 108$



امام و امام

ADAGIO $\frac{1}{2}$ = 60



A handwritten musical score on 12 staves. The music is written in a treble clef with a key signature of one sharp (F#). The notes are connected by slurs, indicating a continuous melody. Below the staves, there are lines of Arabic text, which appear to be lyrics. Some of the text is written in a stylized, cursive script. There are also some numbers and symbols written below the staves, possibly indicating measure numbers or other musical notations. The first staff has a circled number 1 above it. The second staff has a circled number 2 above it. The third staff has a circled number 3 above it. The fourth staff has a circled number 4 above it. The fifth staff has a circled number 5 above it. The sixth staff has a circled number 6 above it. The seventh staff has a circled number 7 above it. The eighth staff has a circled number 8 above it. The ninth staff has a circled number 9 above it. The tenth staff has a circled number 10 above it. The eleventh staff has a circled number 11 above it. The twelfth staff has a circled number 12 above it. The overall style is that of a handwritten manuscript, possibly a composer's sketch or a personal notation.

Handwritten musical score on ten staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and accidentals. Arabic lyrics are written below the staves. Circled numbers 1 through 10 are placed at the beginning of each staff. The lyrics include:

١ ما، أمّا
٢ ما — ما —
٣ ما — ما —
٤ ما — ما —
٥ ما — ما —
٦ ما — ما —
٧ ما — ما —
٨ ما — ما —
٩ ما — ما —
١٠ ما — ما —

Handwritten musical score for the song "Al-Fajr" (The Dawn) by Al-Fayzi. The score is written on ten staves, with Arabic lyrics and musical notation. The lyrics are:

فَجْرٌ جَدِيدٌ
 قَلْبٌ جَدِيدٌ
 لَيْلٌ لَيْلٌ لَيْلٌ
 قَلْبٌ جَدِيدٌ
 لَيْلٌ لَيْلٌ لَيْلٌ
 قَلْبٌ جَدِيدٌ
 لَيْلٌ لَيْلٌ لَيْلٌ
 قَلْبٌ جَدِيدٌ

The score includes various musical notations, including notes, rests, and bar lines. There are also some circled numbers (1, 2, 3, 4, 5, 6, 7) indicating specific measures or sections of the music.

سید محمد

LARGHETTO $\text{♩} = 63$

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The music is written in a simple, handwritten style, with notes, rests, and bar lines. There are some annotations in the margins, including a circled '2' and some numbers. The overall appearance is that of a personal or working manuscript.

[illegible]

Handwritten musical score for a vocal piece, page 79. The notation is in a treble clef with a key signature of one sharp (F#). The lyrics are written in Arabic script below the notes. There are several circled numbers (5, 10, 15, 20, 25, 30, 35, 40, 45, 50) indicating measures or phrases. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The lyrics include words like 'حَسْبُكَ', 'بِأَل', 'مَنْ', 'فَتَا', 'حَسْبُكَ', 'فَتَا', 'حَسْبُكَ', 'فَتَا', 'حَسْبُكَ', 'فَتَا'.

حَسْبُكَ وَطَرْ حَسْبُكَ

LARGHETTO $\text{♩} = 69$

Continuation of the handwritten musical score from page 79. The notation is in a treble clef with a key signature of one sharp (F#). The lyrics are written in Arabic script below the notes. There are circled numbers (1, 2, 3) indicating measures or phrases. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The lyrics include words like 'حَسْبُكَ', 'فَتَا', 'حَسْبُكَ', 'فَتَا'.

جاء جبه
الله حقا
الله حقا
الله حقا
الله حقا
الله حقا
الله حقا
الله حقا
الله حقا
الله حقا

(Am Harm)

4
5
6
7
8
9
10
11
12
13

الله حقا

LARGHETTO ♩ = 63

الله حقا

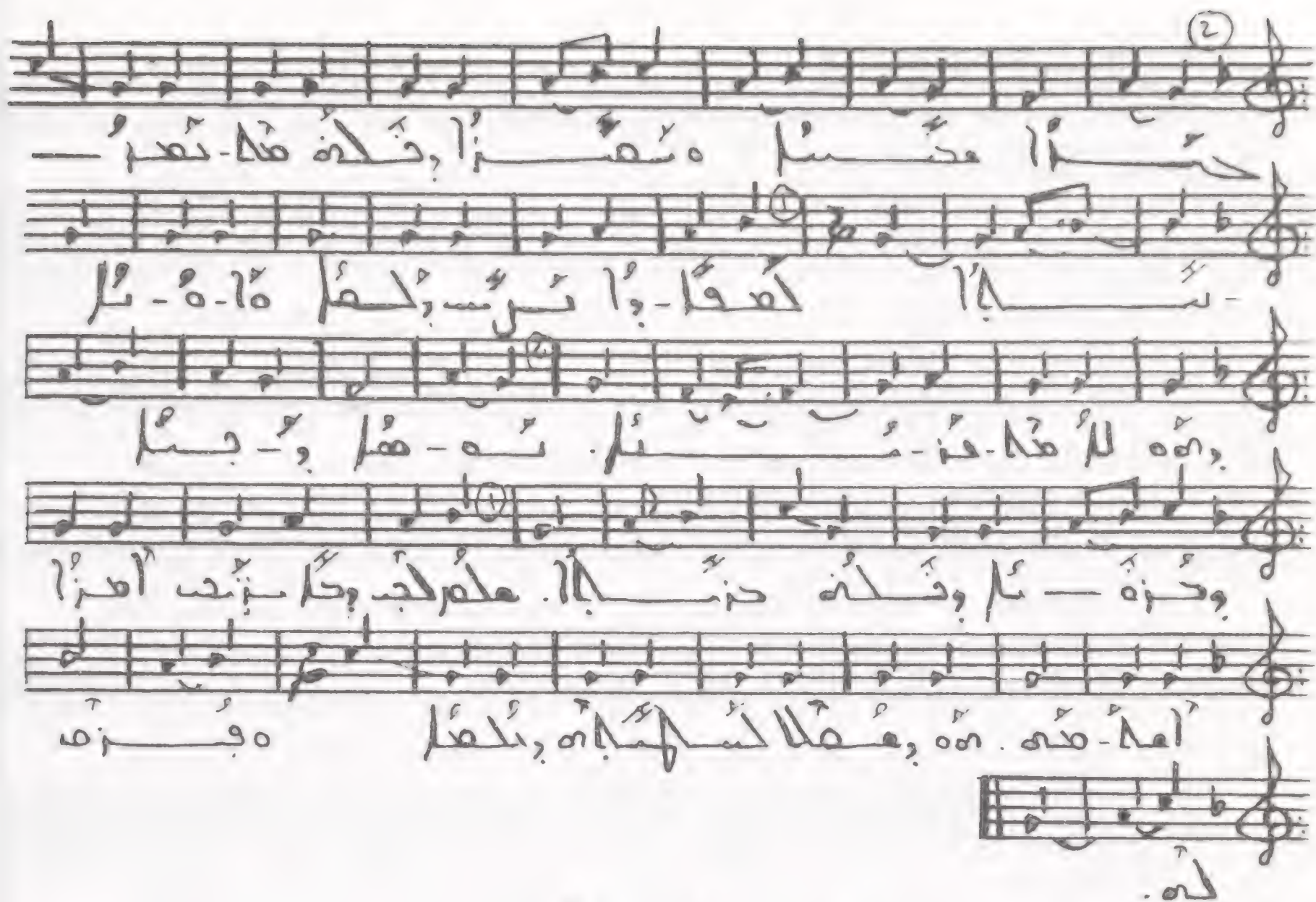
14
15

③
 قُلْ - - - يَا - كَافِرِينَ - كَذِبُوا
 ④
 حَلَا، يَا - - -
 ⑤
 نَسْ - كَلَّا - يَا - - -
 ⑥
 كَذِبُوا - كَذِبُوا - كَذِبُوا
 ⑦
 حَلَا - كَلَّا - كَلَّا -
 ⑧
 يَا - كَافِرِينَ - كَذِبُوا -
 ⑨
 كَذِبُوا - كَذِبُوا - كَذِبُوا
 ⑩
 يَا - كَافِرِينَ - كَذِبُوا -
 ⑪
 كَذِبُوا - كَذِبُوا - كَذِبُوا
 ⑫
 يَا - كَافِرِينَ - كَذِبُوا -

عَلَيْهِمْ سَلَامٌ

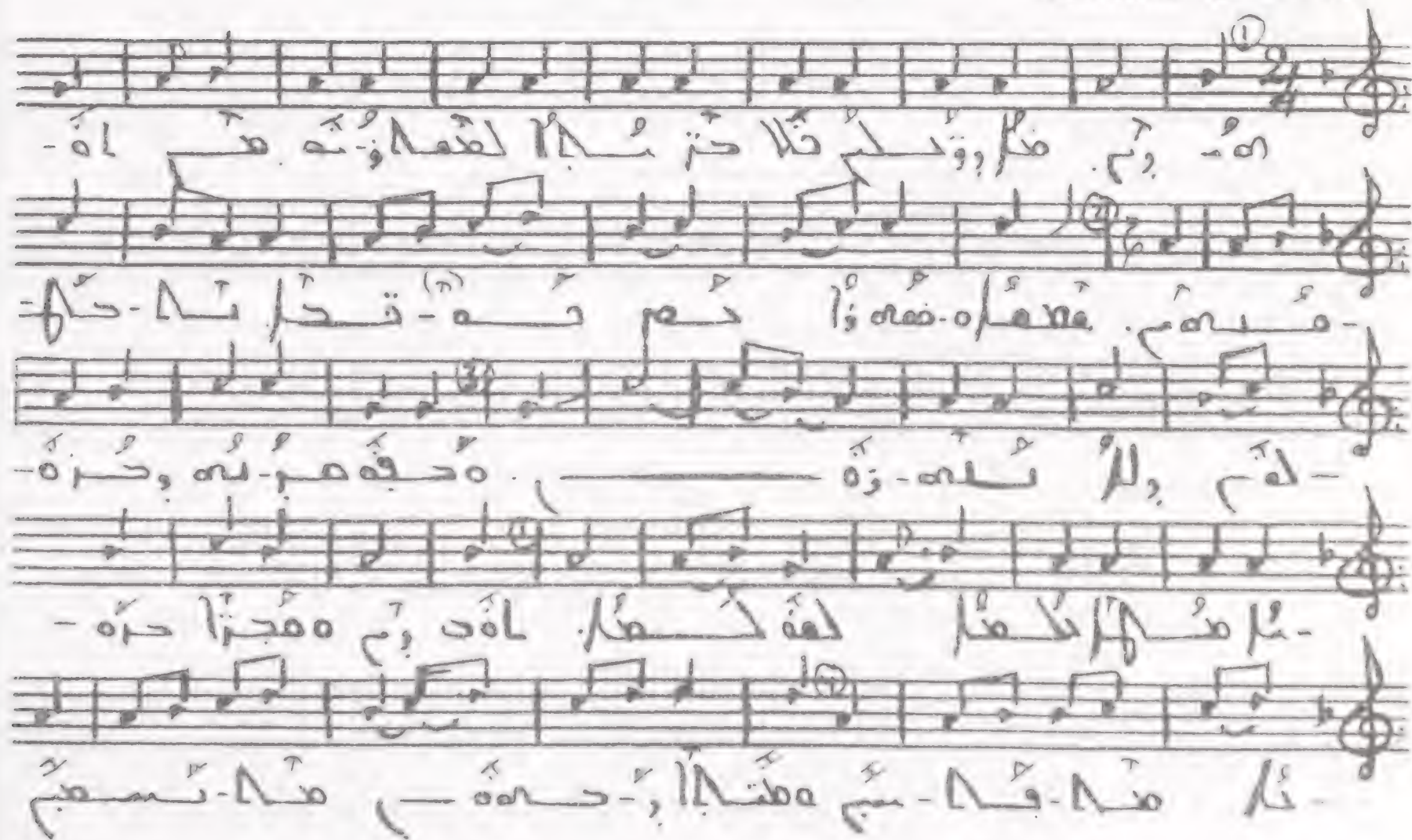
ALLEGRO ASSAI ♩ = 144

⑬
 عَلَيْهِمْ سَلَامٌ - كَلَّا - كَلَّا -



مَسْبُوحٌ عَزَّ وَجَلَّ

ALLEGRO ♩ = 132



وَكُنْ لِي سَعْدًا
 أَسْأَلُكَ يَا رَبِّ
 أَسْأَلُكَ يَا رَبِّ
 أَسْأَلُكَ يَا رَبِّ
 أَسْأَلُكَ يَا رَبِّ
 أَسْأَلُكَ يَا رَبِّ
 أَسْأَلُكَ يَا رَبِّ
 أَسْأَلُكَ يَا رَبِّ
 أَسْأَلُكَ يَا رَبِّ
 أَسْأَلُكَ يَا رَبِّ

لَحْنًا جَمِيلًا

ALLEGRETTO ♩ = 168

لَحْنًا جَمِيلًا
 لَحْنًا جَمِيلًا
 لَحْنًا جَمِيلًا

Handwritten musical score for a piece in G major, 4/4 time. The score consists of eight staves of music with Arabic lyrics. The lyrics are: "حَمْدُكَ يَا رَبِّ - حَمْدُكَ يَا رَبِّ - حَمْدُكَ يَا رَبِّ - حَمْدُكَ يَا رَبِّ - حَمْدُكَ يَا رَبِّ - حَمْدُكَ يَا رَبِّ - حَمْدُكَ يَا رَبِّ - حَمْدُكَ يَا رَبِّ". The music is written in a single melodic line with various ornaments and fingerings indicated by numbers in circles. The key signature has two sharps (F# and C#), and the time signature is 4/4.

صَوَّبَ وَكَانَ مَعَ نِيَّاتِهَا

ALLEGRO $\text{♩} = 132$

Handwritten musical score for a piece in G major, 4/4 time. The score consists of three staves of music with Arabic lyrics. The lyrics are: "صَوَّبَ وَكَانَ مَعَ نِيَّاتِهَا - صَوَّبَ وَكَانَ مَعَ نِيَّاتِهَا - صَوَّبَ وَكَانَ مَعَ نِيَّاتِهَا - صَوَّبَ وَكَانَ مَعَ نِيَّاتِهَا". The music is written in a single melodic line with various ornaments and fingerings indicated by numbers in circles. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Handwritten musical score on five staves, featuring Arabic lyrics and musical notation. The lyrics are:

هَكَاهُ جَبْرُ مَهْ; فَهَـ لَـ مَـ
مُذْمُومٌ هُوَ سَيِّئٌ أَمْ كَسْبٌ سُحَّةُ
أَمْ لَكَ حُسْنٌ مَقْبُولٌ
أَسَدًا مَذْمُومًا، مَهْجُورًا
لَبَّ أَوْ إِيغْثِيرًا لَبَّ هَجْرًا سَفَرًا

1. 2. 3. 4. 5.

ADAGIO $\text{♩} = 58$

AD LIBITUM

AD LIBITUM

The image displays a handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and ornaments. The first staff begins with a treble clef and a key signature of one flat. The music is written in a fluid, cursive hand. The staves are numbered 1 through 10. The notation includes many slurs, ties, and ornaments, particularly in the later staves. The overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score for the song "Al-Hamdu Lillah" (Praise to Allah). The score is written on ten staves, each containing musical notation and Arabic lyrics. The lyrics are: "سُبْحَانَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ، الْحَمْدُ لَكَ يَا مَنْ لَا إِلَهَ إِلَّا أَنْتَ." The score includes various musical notations such as notes, rests, and bar lines, and is numbered 1 through 10.



عصا الكفا

ADAGIO ♩ = 58

Handwritten musical score for the song "Al-Hamdu Lillah" (Praise to Allah). The score is written on ten staves, each containing musical notation and Arabic lyrics. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are:

الحمد لله
 الذي هدانا لهذا
 ما كنا لنهتدي لولا
 أن هدانا الله
 والحمد لله
 الذي هدانا لهذا
 ما كنا لنهتدي لولا
 أن هدانا الله

The score includes various musical notations such as notes, rests, and bar lines, along with circled numbers (2, 3, 4) indicating specific measures or phrases. The handwriting is in Arabic script.

Handwritten musical score on page 92, featuring ten staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. Circled numbers 1, 2, 3, and 4 are placed above specific measures. Arabic text is written below the staves, including "للمنبره" and "للمنبره".

Handwritten musical score on page 93, featuring ten staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. Circled numbers 1 through 5 are placed above specific measures. Arabic script is written below several staves, including "وَأَنبِئْهُمْ بِذُنُوبِهِمْ بِآيَاتِ اللَّهِ" and "وَأَنبِئْهُمْ بِذُنُوبِهِمْ بِآيَاتِ اللَّهِ".

Handwritten musical score for a piece in D major, 2/4 time. It consists of five staves. The first staff has a circled '2' above it. The second staff has a circled '3' above it. The third staff has a circled '3' above it. The fourth staff has a circled '3' above it. The fifth staff has a circled '3' above it. The music is written in treble clef with a key signature of two sharps (F# and C#). The notes are mostly eighth and sixteenth notes, with some rests. There are some handwritten markings like '??' and 'ح' below the notes.

حنانة أودم الناصب

ADAGIO ♩ = 59

Handwritten musical score for a piece in D major, 2/4 time. It consists of six staves. The first staff has a circled '1' above it. The second staff has a circled '2' above it. The third staff has a circled '3' above it. The fourth staff has a circled '4' above it. The fifth staff has a circled '5' above it. The sixth staff has a circled '6' above it. The music is written in treble clef with a key signature of two sharps (F# and C#). The notes are mostly eighth and sixteenth notes, with some rests. There are some handwritten markings like 'ح' and 'أ' below the notes.

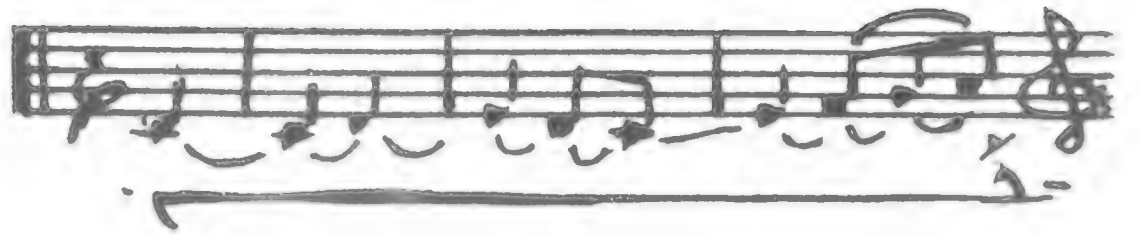
Handwritten musical score on 12 staves. The notation is in a traditional style, likely for a vocal melody. The lyrics are in Arabic, written below the staves. The score includes various musical symbols such as notes, rests, and bar lines. Some notes are circled or numbered, possibly indicating specific performance techniques or repetitions. The lyrics are written in a cursive script, and some words are underlined. The overall layout is a single page of music, numbered 95 at the top.

لَا إِلَهَ إِلَّا اللَّهُ
مُحَمَّدٌ رَسُولُ اللَّهِ
أَشْهَدُ أَنْ لَا إِلَهَ إِلَّا اللَّهُ
وَأَشْهَدُ أَنَّ مُحَمَّدًا عَبْدُهُ
وَرَسُولُهُ
يَا أَيُّهَا الْمَدِينَةُ
الَّتِي كُنْتَ تَكْفُرِينَ
إِنَّ إِلَٰهَنَا إِلَٰهُكَ
وَأَنَّكَ كُنْتَ تَكْفُرِينَ
يَا أَيُّهَا الْمَدِينَةُ
الَّتِي كُنْتَ تَكْفُرِينَ
إِنَّ إِلَٰهَنَا إِلَٰهُكَ
وَأَنَّكَ كُنْتَ تَكْفُرِينَ

ملل، مصاقل : ازل و جرس

LARGHETTO = 69

Handwritten musical score for 'Al-Fajr' (The Dawn) in Arabic. The score consists of 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The melody is written in Arabic script, with the lyrics 'Al-Fajr' (الفجر) appearing at the beginning of the first staff. The music is a single melodic line, likely for a voice or a solo instrument. The notation includes various musical symbols such as notes, rests, and accidentals, and is written in a clear, legible hand.



حطه الله

جَعَلَهُ أَكْبَرًا لِّ— ذِي— مَهْنَةٍ كَمَاهَا
مَهْنَةٍ كَمَاهَا سُبْحًا وَحَمْدًا مُجْتَمِعًا
ذِي— مَا رَجَّلَا كِبْرِيَا لَهْ أ— ذِي— لَ— لَ—
دُفْنًا نَا حَمْدًا أَتَانَا دُفْنًا— دُفْنًا— دُفْنًا حَتَّى
نَا حَمْدًا— نَا حَمْدًا أَلَا— ذِي— مَهْنَةٍ م—

اسمیه / و ذی قلا صحیفه / و ذی ارمینا
و صحرای مکه / سرحدی /

فرا

13	13	1	1	13	13
13	13	1	1	13	13
14	14	2	2	14	14
14	14	2	2	14	14
15	15	3	3	15	15
15	15	3	3	15	15
15	15	4	4	15	15
16	16	4	4	16	16
16	16	5	5	16	16
16	16	5	5	16	16
17	17	5	5	17	17
17	17	6	6	17	17
18	18	6	6	18	18
19	19	7	7	19	19
19	19	7	7	19	19
20	20	7	7	20	20
20	20	8	8	20	20
20	20	9	9	20	20
21	21	9	9	21	21
21	21	10	10	21	21
21	21	10	10	21	21
22	22	10	10	22	22
22	22	11	11	22	22
22	22	11	11	22	22
22	22	12	12	22	22
22	22	12	12	22	22

32	حَتَّ لَهْ ذَا مَهْ مَهْ قَحْصَه / ١٥	23	١٥	لَهْ ذَا وَحْ لَهْ ذَا
33	مَقْتَلَهْ مَهْ لَهْ مَهْ حَسْبِر	23		مَلَا بِلَهْ لَهْ ذَا وَوُؤَهْ / ١١
33	صَاعَهْ لَهْ لَهْ مَقْبِلَهْ	23		حَذَا رَحْذَا حَقْدَحَا
33	حَرْجَهْ لَهْ وَتَلَهْ بَر	24		مَهْ بَحَا دَا حَنْبْ حَقْبِهْ لَهْ
33	حَنْطَلَهْ مَهْ - مَقْتَلَهْ	24		مَهْ لَهْ مَهْ
34	مَهْ لَهْ مَهْ لَهْ مَهْ لَهْ	24		مَهْ هَا مَهْ بَاب
34	حَنْبِرْ مَهْ لَهْ مَقْتَلَهْ	25		لَهْ مَقْتَلَهْ مَقْتَلَهْ
34	مَقْتَلَهْ مَهْ حَسْبِرْ مَهْ	25		مَهْ لَهْ لَهْ
34	لَهْ لَهْ مَهْ مَقْتَلَهْ	25		أَبَهْ وَلَهْ مَهْ لَهْ مَهْ
35	لَهْ لَهْ مَهْ مَقْتَلَهْ	26		مَقْبِلَهْ لَهْ
35	مَهْ حَسْبِرْ مَهْ مَقْبِلَهْ	26		أَهْ لَهْ حَمْزَا
35	أَهْ لَهْ مَهْ مَقْتَلَهْ	27		حَا حَلْجْ مَهْ مَهْ
36	لَهْ لَهْ مَهْ حَمْزَا	27		أَهْ وَحَمْزَا
36	حَمْزَا لَهْ مَهْ - حَمْزَا	27		لَهْ مَلَا بِلَهْ مَهْ زَهْ
36	مَهْ لَهْ مَهْ مَهْ مَهْ	28		حَمْزَا دَا حَمْزَا
37	لَهْ لَهْ مَهْ مَقْبِلَهْ	28		لَهْ مَهْ وَلَهْ مَهْ مَهْ
37	لَهْ لَهْ مَهْ مَقْتَلَهْ	28		لَهْ مَهْ حَمْزَا مَهْ مَقْبِلَهْ
37	حَمْزَا لَهْ ذَا حَمْزَا	29		أَهْ وَحَمْزَا حَمْزَا مَهْ
38	مَلَا وَحَمْزَا حَمْزَا مَقْتَلَهْ	29		لَهْ مَهْ حَمْزَا مَقْتَلَهْ
38	أَهْ لَهْ مَهْ مَقْتَلَهْ	29		لَهْ مَهْ حَمْزَا مَقْتَلَهْ (أَهْ لَهْ)
38	مَقْتَلَهْ / وَحَمْزَا حَمْزَا	29		أَهْ مَهْ مَقْتَلَهْ مَهْ مَهْ
39	مَلَا مَلَا	30		حَمْزَا / مَهْ مَهْ / لَهْ مَلَا
39	حَمْزَا مَهْ مَهْ مَقْتَلَهْ	30		لَهْ مَهْ مَهْ مَقْتَلَهْ
39	حَمْزَا مَهْ مَقْتَلَهْ	30		أَهْ وَحَمْزَا لَهْ مَهْ ذَا حَمْزَا
40	حَمْزَا مَقْتَلَهْ مَقْتَلَهْ	31		أَهْ مَقْبِلَهْ مَهْ مَقْتَلَهْ
40	أَهْ وَحَمْزَا	31		أَهْ وَحَمْزَا مَهْ
40	أَهْ وَحَمْزَا	31		أَهْ وَحَمْزَا مَهْ
41	حَمْزَا مَقْتَلَهْ مَقْتَلَهْ	31		أَهْ وَحَمْزَا مَهْ مَقْتَلَهْ
41	مَلَا / لَهْ	32		أَهْ مَقْتَلَهْ / مَقْتَلَهْ
42	مَلَا مَقْتَلَهْ	32		حَمْزَا لَهْ ذَا مَقْتَلَهْ

73	فهم جعلها معاً / وحده - /	62	والله قد ختمه /
73	أما - / بس /	63	لما ألهمه معاً /
	فهمها / معاً / معاً - /	63	لما ألهمه /
75	مما /	63	مما /
77	أو / حينه /	64	لما ألهمه /
79	صلى /	65	لما ألهمه /
81	لما ألهمه /	65	لما ألهمه /
82	لما ألهمه /	65	لما ألهمه /
83	لما ألهمه /	66	لما ألهمه /
84	لما ألهمه /		- قلا /
86	لما ألهمه /	67	فهم جعلها /
87	لما ألهمه /	68	لما ألهمه /
88	لما ألهمه /	69	لما ألهمه /
90	لما ألهمه /	70	لما ألهمه /
94	لما ألهمه /	71	لما ألهمه /
97	لما ألهمه /	71	لما ألهمه /
98	لما ألهمه /	72	لما ألهمه /
100	لما ألهمه /		

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